

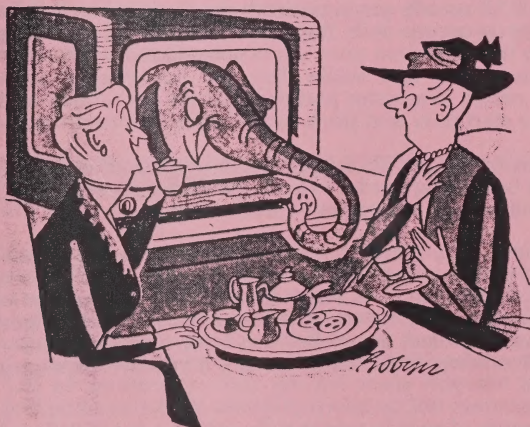
OUR FOURTH YEAR!

405 ALIVE

THE VINTAGE TELEVISION MAGAZINE THAT KEEPS 405 ALIVE

ISSUE 13, January 1992.

Editor Andrew Emmerson, G8PTH

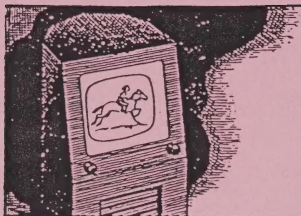


*That's what I like about **FERGUSON** television
... it's more like the real thing.*

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FROM THE EDITOR ...

Change is certain, progress is not - John Ruskin.

It cannot be denied that fashion comes into collecting, though sometimes I wonder whether it is really fashion or just a herd instinct. Twenty years ago most bakelite radios and TVs were considered so hideous, scarcely anyone would give them house room. No wonder so many were destroyed. Most old receivers were pretty awful from an aesthetic point of view, but never mind, it's good that they are appreciated now.

People complain that it is almost impossible for a new collector to obtain those "classic" sets, the pre-war HMV, the Bush TV22, the Pye B16T and so on. Well, if it is and I think careful attendance at furniture auctions will still turn up a few good sets, why not start a new fashion and get in on the ground floor?

The USA usually starts trends before we do, so it is worthwhile looking at what is hot property over there. For a start transistor portable radios are, particularly the Japanese ones we despised in the early 1960s. Sony made some very elegant ones and while they are not exactly common, they are not expensive either. Transistor portable TVs are also cheap and are bound to go up in value. So start now and stock up on Perdio Portoramas and Sony TV 9-90s.

Tie-in books on TV subjects and records of shows' theme tunes are still cheap, but becoming harder to find. The Dinky Supertoys of TV outside broadcast vehicles will not get any easier to find, either.

Beyond this, the first generations of portable calculators are becoming collectible, though goodness knows where you look for them. Charity shops and boot sales, I suppose. And what about those early computers like the MK 41 (I think that's what they called it), the Nascom and the Tangerine? They are bound to appreciate in value, as will the very early books on personal computing. Avoid mass-market items like ZX-80s though, if you are expecting your investment to appreciate.

A couple of people said they found the print (Gill Sans) a little small to read comfortably, so for the time being we have reverted to the old typeface (Cheltenham), which is probably a bit more legible.

Sorry, still no article on Wales West & North TV - that is because I have learned that Tony Currie has done quite a bit of research on this short-lived ITV contractor. He has promised to share his knowledge with us!

Christmas is probably far from your thoughts now, but a special thanks to

all those who sent cards. They were much appreciated.

I shall try and get the next issue out a little ahead of time (I said I'll try!), so could regular contributors please endeavour to send in their pieces in good time? Thanks! The next issue is already shaping up well, with some real goodies. Included are a contemporary article on the BBC's interlude films (with locations), a pre-war BBC programme schedule and much, much more. In fact I can't wait to read it myself!

Finally, I don't normally talk about private and personal matters here, but I'll make an exception this time because it probably affects **you** as well. In a nutshell, I was burgled. Sure, I had double locks but even these are no deterrent to a determined thief. Damage and loss amounted to several thousand pounds and I suppose the only consolation was that the thieves' taste in TVs and video equipment was for modern ones and not collectors' items. Subsequently I have spent a small fortune on a telephone-linked alarm system, something I had always had in mind but had never quite got round to doing!

The sad thing is that had I spent the cost of the alarm system *before* the break-in I would still have the items they stole, so I ended up spending the same amount of cash but have less to show for it. Thieves can strike anywhere, at any time; I was burgled in the middle of the day in a built-up residential area. So if you value **your** collection, consider what its loss would mean to you. Suddenly those five or six hundred pounds for an alarm system look quite cheap. Your collection must be worth more than that and is probably impossible to replace. Remember, locks merely delay forcible entry, they do not prevent it. An alarm generally scares off thieves. The very best deterrent, according to all the experts, is an external bell-box with the name of a company that only supplies phone-linked alarms, such as Telecom Security or ADT. Before you turn the next page, just take two minutes to think this over.

VOLUME 1 REPRINT

As I mentioned last time, issues 1 to 4 will be reprinted as a single issue this winter. The format will be the same as the issue you are reading now but otherwise will be more or less as the magazines were printed then. There were many interesting articles in this first volume and this will be a good opportunity to have them all together in the newer, handy-sized format. The more glaring mistakes will be corrected and new knowledge added where possible. Small advertisements will be omitted, as they are not really relevant now. Some old advertisements and pictures will be added to make up the material.

The all-in price (post free) will be £5. There will be only one printing initially, and orders received after it is sold out may be delayed until stocks fall low enough to warrant reprinting - sorry! So you had best secure your copy now. Please write **reprint** clearly on your note. The publication will be posted as soon as it is received from our printers in Nottingham, probably during February. Many thanks to those who have already placed their order!

LETTERS, WE GET LETTERS ...

Any letters or parts of letters not intended for publication should be marked as such, otherwise we'll publish and be damned!

From Peter Delaney G8KZG, 6 East View Close, Wargrave, Berks., RG10 8BJ (tel. 0734-403121):

If anyone has it, I would like a copy of the Jonathan Miller production (he directed it as well) of Alice in Wonderland. Originally transmitted on 28th December 1966, it was repeated on 2nd November 1986 as part of the BBC's anniversary celebrations (and so may have been taped by a **405 Alive** reader!).

If anyone can help, I can copy VHS by return or send a suitable tape, as preferred.

From Steve Bennett, Surrey, British Columbia:

I was interested to read the mention of **405 Alive** in **Radio Bygones**. Please add me to your subscription list for a year.

I am very interested in old TV and have sets from various European countries for 405, 625 and 819 line systems as well as our local 525. I moved here from England 10 years ago and brought my collection of TVs and other electronic junk with me. At that time about 120 TVs, mainly British from the years 1946 to 1970. Most of these were picked up for very little at jumble sales, but I don't like to think what it has cost to ship and store them!

I used to receive 819 line TV (Lille ch. F8a) in south-east London on a DX set-up I had and made a number of trips to Paris looking for old cheap 819 and 819/625 line sets. I also went to Brussels and picked up a few of the multi-standard TVs (systems B/C/E/F/G/H). I used to ask around for any 441 line sets but never found any. I do at least have one pre-war TV, a Marconi 705 mirror-lid type.

I have a 625 line British VHS video recorder and I recorded quite a lot before I moved here including whole tapes of test cards for 625 and 405 lines. I also have a Philips LDL1002 VTR.

I work in electronics design and don't get a lot of time to actually work on restoring the TVs at the moment. I also collect old Minis and am active in the local owners' club.

Fascinating stuff, Steve. You obviously started collecting just at the right time! I too also used to watch Lille when I lived at Faversham, also the system C programmes from Belgium. Never really paid much attention though ...

From Brian Renforth, 174 Helmsley Road, Sandford, Newcastle-upon-Tyne, NE2 1RD:

"William Tell" is now being transmitted on Granada's "Nightline" in the early hours of Sunday; the only thing is that it's not the old ITC programme but a dreadful USA remake. They also continue to show old mid-60s Denis Mitchell "This England" programmes in the early hours of Thursday, listed as "About Britain". Most of these

documentaries are depressing but OK to fill up the ends of tapes on LP. Meanwhile TV-AM are showing the original "The Herbs" series during their "Cartoon Carnival" slot on Sunday mornings. I think the last time I saw The Herbs was in the days of channel 5! "The Sounds of the Sixties" has been an excellent collection of old VT and telerecordings plus the odd ident or globe and clock symbol.

I have acquired an old 19" McMichael set, the MT763. At first no-one seemed to know the model. (The layout is not unlike the BT302 but it does not have a bowed front.) It works quite well but I still need a back for it and a screening can for the line output transformer area. *Anyone with ideas please write direct to Brian.*

The info on CRTs in issue 12 was interesting. Perhaps someone can comment on the significance of the serial numbers.

At Camden Market in London I saw one of those Philco Predicta sets going for £500! Didn't say if it was working or not either!

Interesting ... I wonder if there is a market for these attractive but outlandish sets. My suspicious mind thinks this is the same set that I saw there last year for £300! - AE

From John Reeve G8ATS, Mildenhall:

Please renew my sub. for another year. I find the magazine most interesting and it brings back memories of my early days in TV (from 1952).

I have now got my Murphy V210 working well. Unfortunately I built the modulator for channel 1 and of course the set was channel 3. These sets were made with plug-in

RF strips for the different channels but a channel 3 version will come down to channel 1 with the addition of about 200pF across each turret winding. The next project will be a Pye B18T. I also have a Murphy V230, a strange little set. I don't think I have room for any more TVs and my main interest is old radios. Mind you, if someone gives me a Bush TV22 I'll find room!

From Roger Bunney, Romsey:

In answer to your query over the opening sequence of Southern Television ... When Chillerton handed over to Southern having ceased transmitting Test Card C or D, there were a few minutes of no vision, then Southern ran on 16mm fully coated the full sequence of Southern Rhapsody with a tuning caption, then into the last 30 seconds or so with views of Salisbury Cathedral, Canterbury same, HMS Victory at Portsmouth, Fawley Refinery, horses in the New Forest and I think the QE I or QM with tugs. The music was Southern Rhapsody on the Southern label but restricted. There was also an announcement by station senior announcer Brian Nissen that advised you you were watching Southern Television from the Chillerton Down ch. 11 and Dover ch. 10 transmitters, then it included the Newhaven relay but when a few more relays were included, then the channel/transmitter info was dropped. Brian Nissen used to appear in films, including the navigator in **The Dam Busters** in the main Lancaster. These days announcers for presentation are a thing of the past.

I joined Southern Television in 1964. We used to transmit a Tony Blackburn show, just after he left the Caroline boat, and we were the commercial equivalent of Top of the Pops. But now these programmes I worked on are going out as golden

memorabilia. I sometimes wonder where all the years have gone. I remember on a cold Christmas Eve at 13.00 in 1969 watching live pictures of the Apollo 8 (?) whilst we were on a cold and windswept Wincanton race course. That scanner (which was G reg.) is still in use at TVS, having been repainted from its Southern blue. It's the oldest scanner in the UK that operates (*scanner van fans - get your bids in now!*). On its 21st birthday, the scanner flew Southern TV blue flags with the star logo on in the car park and TVS laid on a reception for the OB staff (few that there are).

Great stuff, Roger. Now can anyone remember what that tuning caption was which went with the Southern Rhapsody music? Was it the standard ITA "Picasso" one, or was it the "Transmitters in Service" list?

From David Smith, Hinckley:

(David ordered a modulator from Wilfried Meier, as mentioned in issue 11, and we supplied a VHS tape of Test Card C on 405 lines ...)

Thank you for the 405 line tape that you sent me. I am very pleased with the quality, it's better than I imagined. My VCR (3V35), modulator and Thorn 1400 work well together!

From Robin Howells, 6 Dunlin Drive, Spennels, Kidderminster, Worcs., DY10 4TA:

Can anyone tell me if the face of a GEC cathode ray tube type 6501 is flat or of the usual shape? I have an early post-war TV which has a GEC type 6504A tube fitted in place of the 6501 and it does not look right in the mask. Any help would be appreciated.

Please write direct to Robin.

From Brian Renforth, Sandyford:

The "On the Buses" video doesn't feature the original London Weekend ident as expected; the end of episode 3 does have the original still "From London Weekend - A Colour Production", however. I suppose we should be grateful for that! Otherwise episodes are complete but break stills are cut of course. Quality is excellent for a commercial video though the original recordings reveal the odd drop-out.

Finally, does anyone out there recall a programme called "Mr Piper", starring a magician who was on the large size and wore a hat? Possibly American ... I recall seeing it (and even the theme tune in which Mr Piper sang "Remember me, Come and see all the ...") in the days of Tyne Tees Television Channel 8. I seem to be the only one who remembers it, my favourite programme at the time!

Your ageing editor thankfully hadn't remembered it until now. Yuk! What a sick-making programme! Worse than Tingha and Tucker!! [Altogether now, "Boomerang, boomerang ..."]

From Mike Maxey, Burbage:

I read my first copy of **405 Alive** from cover to cover as soon as it arrived. I was pleasantly surprised at the wide variety of topics covered and found them all interesting and readable, not the catalogue of historical events I feared they might be. So I am eagerly looking forward to the next issue.

I am currently, among many other projects, completely restoring a Pye BV20: would an article on this be suitable for publication?

Can birds fly? Do fish swim? Yes, of course, we'd love to see this kind of article, indeed we can't wait. Perhaps readers can help Mike with

some missing spares for this receiver, see the want ads for precise details.

From Steve James, West Bridgford:

I was very interested in Brian Renforth's article on TV spin-off records. I have an interesting 7" single, circa 1962, labelled "The Purity Irish Jingle"; subtitled (cue sixties ad-voice) "Top of the Pops anytime, all time". It's quite a jolly little tune, with lyrics along the lines of "Eat them with your breakfast, eat them with your tea, have them hot in the evening for all the famil-lee ...". So there it is. I've got it and I'm not afraid to use it, but only in self-defence of course! I'd be interested to know if this brings shudders of recognition from fellow 405 Alivers. Perhaps we could even ascertain how many sausage skins had to be sent in to qualify for a copy ...

What a rash remark! Your greying editor remembers if not a battle royal, a concerted challenge for the nation's custom when it came to sausages in that period. Purity Pat's Irish sausages were championed by an animated leprechaun sort of creature, while I think a pig extolled the praises of Richmond pork sausages. And if I remember right, Friar Tuck from "Robin Hood" guzzled Walls sausages on screen with convincing delight. This was on Midlands ITV, other regions may have seen different brands. But back to the letter ...

Also, during the summer, at a car boot sale I bought a couple of 12" 78rpm discs interestingly labelled "BBC". They are in fact two acetates, each containing the theme to "Whacko" twice (in succession, only one side of each disc having been cut, of course). One record is labelled "Rehearsal", the other "Trans.". They are dated 3/4/63. I

wonder how they escaped ...

At last a dream has come true. A programme on 60s pop that has no flash graphics or silly intrusions. A programme that features old continuity links, globes and graphics. I thought I must have been dreaming when I finished watching the first instalment, it was just too good to be true! The music material is both interesting and diverse - obviously this programme is a labour of love for its creators. Witness the BBC-tv in sloping blocks on the end credits! Apart from some very clean telerecordings, we are even being treated to 405 line video tape which has you wondering exactly what we were playing at by dropping the 405 line system! "Sounds of the Sixties" is simply the best thing since, since, well, Clodagh Rodgers - and that is saying something!

From Bob Smallbone, Bognor Regis:

Re David Boynes's letter (p.3, issue 12), I have a Pye TTI working on its original DEAC pack. Does anyone know how many of these sets were produced?

And from Jac Janssen, Dongen:

Does anyone know how many 441 line sets were produced in France?

From Alan Hobden G3YNN, Ninfeld:

Regarding Malcolm Burrell's article (issue 12, page 32), I was always under the impression that Robin Day won his award for the Pye **Contemporary**, the wood-grained version of the Continental.

I built a Premier kit TV using a VCR97 tube in 1948 and was a service engineer from 1955 to 1968

working with Pye, Philips, Bush, Murphy and KB.

From Dave Hooper, Dublin:

Thanks to the article on page 11 of issue 12 I bought a VHS copy of "Branch Line Railway" from the BBC shop in Belfast. I find the Television Newsreel title sequence a **classic** and very nostalgic.

My TV activity has slowed down while I practise for my morse test in order to gain an EI licence. I haven't been active on the air for more than 30 years so I can be forgiven for being rusty. I heard an EI slow-scan TV station on two metres and I'm joining the Irish Radio Transmitters Society and so will be able to find out who's who in amateur television here. A month ago I joined the South Dublin Radio Club here in Templeogue, and I'm finding how the amateur radio scene has changed. I feel like Rip van Winkle, there is so much new technology. Anyway, morse is the first step.

And good luck with the test, Dave!

From Paul Wright G3JDM, Stafford:

The item requesting information on the E.E. Co. [English Electric] projection set intrigued me. In the time 1952-72 I worked in Stafford at the Nelson Research Labs of the E.E. Co.. We were in close contact with Liverpool (was it Netherton?) where the sets were made and had at Stafford many 16T11D sets on field test with "senior" personnel and on soak test in the lab.

But I never heard of a projection set. The 16T was the round tin cone 16" metal tube. Their best set was the T40, especially with the 17" English Electric tube

(aluminised). Soon after, though, E.E. gave it all up. The worst thing was probably the selenium HT rectifiers - can you imagine the upset there must have been in "The Hough" - a residential house for prospective commercial customers - when one set caught fire? The smell was still there the next day when we went in to repair it.

In charge of the labs was a man called Cyril Brown; he had a wicked sense of humour and used to play tricks on people. One of his ideas was to put a Pharoah's Serpent/Mount Vesuvius (a kind of indoor firework that was popular in those days) inside a TV and connect it across the filament winding. When the set was switched on it would fill with black smoke and paper ash - harmless but most unnerving!

Another of his japes was to connect the frame scan coils of a TV in reverse and tell a junior technician the TV aerial was connected upside down - go up on the roof and put it right!

Memories! I was sent once to Ipswich, from Stafford, complete with a LOPT costing £5 [which I probably still have!] to repair a model 16T. The fault was one of the TCC 0.001uF or 0.01uF 7kV caps in the voltage doubler unit - 7s 6d from the local TV shop! I stayed overnight in Felixstowe and had to return again to the set. The BBC had switched on its new Manningtree transmitter - quick re-tune required!

Back in 1956, we along with Liverpool and an OB unit from Chelmsford made a closed circuit TV programme at Keele University on the occasion of the inauguration of Sir George Barnes as principal. We used a projection set then but I think it was Philips or Decca. It broke down and we had to take out one or two 9" monitors from other places!

From Gary Platten, 2 Callerton Place, Stanley, Co. Durham, DH9 6EJ:

I thought I'd tell you about my recently installed 625 to 405 lines converter. The converter is in fact David Boynes's first development model and was displayed at the BVWS meeting in Harpenden in November 1985. At present the equipment does not have an interpolator which results in stepped diagonal lines and a loss of vertical detail, but nevertheless pictures are surprisingly pleasing. An interpolator will be added later.

I have recently fulfilled an ambition to view 405 line pictures on a really big-screen set. I acquired 21" in the past but sadly their line output transformers were faulty. Now, however, I have obtained a 27" Thorn schools receiver fitted with the 950 series dual-standard chassis; the set was built about 1966.

The pictures on the set are really bright; the US-made picture tube has plenty of life in it. The set stands six feet high on the stand which was made for it and is **really** heavy. According to the head teacher of the school where the set came from, the 625 line standard has never been used. I would like to hear from anyone with memories of this set.

From Dave Probert, Wednesbury:

If you see the video "Comedy Classics of the 60s", study the box. Quite a nice batch of clips from 405 b/w telerecordings to 625 colour VTR.

From Steve James, 354 Loughborough Road, West Bridgford, Nottingham, NG2 7FD:

I have just acquired a dual standard

Ultra Bermuda model 6638. This is a 25 inch set! As far as I know, it was the biggest tube size ever used for 405-lines. I don't think anyone but Thorn made one this size, and it was only available under the Ultra brand name. It uses the 950 chassis. It was quite pricey new (in 1965) at 89 gns (with the obligatory silver matching legs at an extra 2 gns!) It works very well, although on 405-lines the line structure **REALLY** does show up! I'd be interested to know if anyone knows of other sets of equal tube size being made, or even if anyone has another example of this one.

From Tony Fell, Kingston-upon-Thames:

Enclosed is my renewal cheque for **405 Alive** and very good value it is. My only plea: how about a few more photographs of actual equipment to help with identification. You could probably get say 6 on a page.

A recent acquisition is a small book "Television" by T.J. Morgan published in 1961 as part of the Mechanical Age Library by Frederic Muller Ltd. Apart from some very interesting period photos, it features one of the most concise appraisals of the subject covering history, radio communication and television technique. Highly recommended guide to the then state of the art.

Another item concerns the walkie-talkie currently available from Tandy at the reduced price of £5.95. To my mind, modifying existing equipment to meet one's need is often as interesting as building from scratch, and these units seem the ideal way to make a cheap modulator for band I. As a sound Tx almost no mods are required, just disconnect the speaker and feed line level/low-impedance sound via a 10uF capacitor to junction of R5/C8. Increase value of C8 for better LF

response.

As a video modulator some external circuitry is required and I've sketched my ideas below* I hope that using two of these units with a simple power supply can provide a cheap route to generating RF for Band I sets. I would think that the crystals are probably 3rd overtone; they don't have to be exactly spot-on as the fine tuner should allow for some error.

I've not much to add to the comments about "1001 Nights" and Lime Grove programmes. At the moment "Sounds of the Sixties" seems to be the best display of television production art, with some really superb telerecordings.

73 de G7DGW / G7KCR

PS: I forget to mention the morse code button generates a tone on transmission, useful for setting up the sound; it gives horizontal black/white bars on vision.

The lack of photos is noted, but we do print virtually all that we receive - we're reliant on you the contributors! Accepted that the quality of reproduction of photos is not all that it could be. We have had a kind offer of processing half-tones at well below the commercial rate but it would still push up the price of your magazine, and I am not sure you would want this. The matter is still under consideration anyway. [AE]

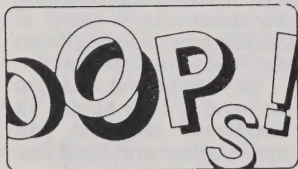
And finally, many thanks to all of you for re-subscribing and those who wrote funny or appreciative comments ...

Thanks for a fantastic magazine (Gerald & Helen Myers, Chevet Books) ...

I find **405 Alive** very interesting and useful on cold winter nights (Andrew Denton) ...

I am renewing but want to send an abusive postcard anyway: having succeeded in answering four questions out of the twenty I decided not to waste paper - I blame my lack of knowledge on my lack of age! (Simon Bryant) ...

Super mag as usual, can't wait for the next! (Bob Smallbone).



Sorry! We seem to have lost Tony's diagram. Hopefully Tony will write again, when he has finished the project.

TELEVISION NEWSREEL

SCOTTISH MOVES

The Scottish Museum of Communication Foundation is a new society for everyone interested in the history of communication and information technology. Already a collection of equipment weighing 25 tones has been amassed (!) and as there is much restoration and preservation work to be done, the museum is looking for volunteers to help the process.

An inaugural meeting will be held on Saturday 11th January 1992 at 09.30 and you are invited to attend. The venue is the Mountbatten Building of Heriot Watt University in Grassmarket, Edinburgh. Further information from Harry Matthews on 0506-824507.

FILM ON TV

It has been mentioned before that during the 1950s and 1960s television relied much more on film than it does today. Even in the early days of videotape (VT) presentations, stations such as ATV in London (Foley Street) had five telecine (film) channels as opposed to just one VT. Both 16mm and 35mm gauges were used: 16mm for news and station idents, 35mm for most feature films and commercials. Of course there were exceptions to these "rules" and many canned programmes were shown on 16mm in the USA, though not so much over here where the higher quality of 35mm was prized.

LOOKING YEARS AHEAD

What is Neuro-Computing and how can you get into Visual Reality? What is a Chladni Plate and how does a microphone work? What is an electron gun and how does it help a television work? These are just a few of the questions to be answered in the 1991/92 IEE Faraday Lecture, co-presented by Philips Electronics and Imperial College, London.

Entitled 'Years Ahead' the Lecture will visit 16 towns and cities throughout the UK and should be seen by an audience of over 85,000. The six month tour ends in Sheffield on 18 March 1992, visiting 16 major UK cities along the way. If it comes to your area, do go along. The presentations are always worth attending and although instructive, they are also entertaining and bring technology to life in a rare fashion.

This time the one hour presentation will look at the development of such high technology products as TVs, computers, stereo systems and compact discs and trace their origins back to the work of Michael Faraday, the 'father' of electrical science. The Lecture will also provide a glimpse of the future by looking at how these technologies might develop in the twenty-first century. For further information contact the IEE on 0438-313311.

CONTRIBUTIONS AND STYLE

A subscriber asked if we would like an article on the complete restoration of an old receiver and if so, what to say (and how). Well of course, we'd certainly like that kind of article, indeed any article, so these words apply to everyone who'd like to have a go at writing.

Articles from accomplished writers are very nice, but we don't stand on ceremony here. So even if you have never written for publication before, just go ahead and start now. Don't worry about the words or style, it's that very variety that makes the magazine interesting to people. Put in as much as possible, we can always cut it down if necessary or spread a long series over two or more parts. As for content, just bear in mind what **you** would like to see if you were reading someone else's article. The whole point of articles on repair and restoration is to give inspiration, encouragement and practical assistance to other folk, people who are not stupid but perhaps a little uncertain about their capabilities. Feel free to point out the pitfalls, also advise people where the high volts are! Some newcomers have no experience of HT and EHT ...

SPECIFIC HELP WANTED

A number of readers have asked how to tackle brushing - that fizzing noise that some sets make when first switched on after a long period of dormancy. Would anyone like to contribute their knowledge? Safety topics are important; we need more articles on matters affecting life expectancy.

ITV CAMERA COLLECTION MOVES

Two readers have kindly advised that the ITV collection of historic TV cameras - commonly known as the Bob Warren collection, since it was through Bob's foresight that they were saved - has been moved from its secret hiding place to the National Museum of Film, Photography and Television at Bradford. It is good to know that these historic cameras are safe.

MAGIC PRODUCT

It is not often that one comes across a product that does all it claims, even less when it performs miracles. But that is exactly what I have done.

Greygate, who make the Paste Polishing No. 5 we all know and love for cleaning bakelite, have sent me a sample of their Plastic Polish. This is an industrial product used for cleaning perspex windows and acrylic baths; it was originally developed for the windscreens of Spitfires, I am told. But it is also superb for actually *removing* scratches from soft plastics like tele 706 cases. I tried it out in disbelief on the case of an early Sony portable TV. Amazing! It actually removed shallow scratches and made deep ones much less visible. Any snags? Yes, you can only buy it in cartons of one dozen at £19.70 plus VAT, but it is far more effective (and cleaner) than Brasso or whatever. Greygate are on 0533-877777.

Normal disclaimer: I have not been paid, bribed or anything else to praise.

these products. OK, so they did give me a free sample but it really is magic stuff.

CAMBRIDGE MUSEUM

Back in issue 11 I asked if anyone going to the new Cambridge Museum of Technology could give us a report. Andrew Elphonstone has obliged.

"It's definitely worth a visit if you're into steam/model railways/telephones, etc.. When I couldn't find the old TVs (there were several old radios on display) I went and asked. I was shown the two exhibits wrapped in black plastic bags stored in one of the old steam boiler's flues! They've got serious woodworm apparently and were endangering the other exhibits. I didn't unwrap them so I can't tell you what they are but I'm going back to get them. There's nobody there who's really into TV, so when I get the time (and have won their confidence a bit) I'll bring them home and see what I can do and what needs doing.

"The museum in the old pumping station in Cheddars Lane is well worth visiting, though. It is run by volunteers who acquire exhibits and keep them working. One rather bizarre exhibit is a "wind-up" magneto telephone from the Falkland Islands which was apparently in regular use until damaged by the Argentinians. They've also got a very old (if not the oldest) electron microscope, courtesy of the University, I believe."

The Cambridge Museum of Technology is just off the A45 road, east of the city, and is open on the first Sunday of each month from 14.00 to 17.00. Enquiries to 0223-68650.

TECHNOLOGY UPDATE

Quite a few of you, I know, are just as interested in what goes inside new TVs as in the "old stuff", so you might find EVRs mildly amusing or whatever. If you thought that EVR stood for Electronic Video Recording you're right, but it now also stands for an electronically variable resistor. This fiendish device is used as a preset control and its value is stored digitally inside an EEPROM (electronically-erasable programmable read-only memory). The EEPROM can often be changed only by entering hexadecimal codes from an external keypad. Carbon-track variable resistors are much easier to tweak, thank goodness.

LICHFIELD LIVES ON

National Transcommunications Ltd, broadcast transmission company for independent television and radio, officially opened its new Central Repair Stores building on the Britannia Park industrial estate in Lichfield last November.

The building provides more than 12,000 square feet of warehouse space plus additional office accommodation. Some 14,000 different lines of spares are held ready for rapid repair of the company's national network of television and radio transmitters. In the repair workshops, specialist staff service modules from a wide variety of broadcast and communications equipment ranging from radio pagers to complex computer-controlled sub-assemblies in high-power television transmitters.

National Transcommunications is expanding into particular areas of telecommunications to augment its core business in broadcast transmission. The company's links with the city of Lichfield began in the 1950s with the opening the Midlands ITV transmitter at Hints. More recently, radio and television broadcasting has moved to Sutton Coldfield, but the mast at Hints remains for use by NTL's telecommunications customers, and the broadcast maintenance teams are still based at the site.

THE JENNIFER GAY FAN CLUB (update)

A snippet of information culled from a 1952 edition of the picture magazine **John Bull**.

"Jennifer Gay, 16 year old Children's Hour announcer, daughter of conductor Hugo Rignold. Was a bridesmaid at the wedding of Peter Thompson, senior producer of TV's children's programmes. She did so well he hired her for TV. Goes to the Royal Academy of Dancing where she won the Solo Award. As the best pupil in her class she won a visit to Copenhagen for the Hans Andersen Festival."

Mmm, so it's Jennifer Rignold. [DH]

And just as we were going to press, look what turned up in a magazine (TV News, July 1953 actually) ...

From a Young Viewer

Dear Mr. Editor,

I read Junior Viewer in the last edition of TV NEWS and I agree that there should be a regular junior announcer. I'm very sorry that Jennifer Gay has left, but I'm glad she is learning to dance.

My friends and I feel that as it's a programme specially for children we *should* have a child announcer. Couldn't the BBC invite different children as guest announcers and then, ask the viewers to pick their favourite to take the place of Jennifer ?

Yours sincerely,

Carshalton, Surrey. Geraldine Brooker
(Age 11)

PICTURE PAGE

by *Steve James, Alan Keeling and Brian Renforth*

All the latest video reviews ...

A Happy New Year to one and all, and welcome to 1992. Come to think of you ARE welcome to it! For this is the age of Ford Sierras, pop records that sound like someone tipping a bucket of broken glass down an iron staircase, and perhaps worst of all, 625 line colour TV! Ugh! I think I shall pretend that it's 1962 instead, the age of Ford Zephyrs, Alma Cogan and 405 lines! Much better! Now, as soon as I've finished watching "Emergency Ward 10", I shall repose on the leopardskin sofa and start the reviews...

Let's see what wondrous gifts are to be found in the inner bag of Life's cornflake packet...

THE ITC COLLECTION. Various titles. Colour/B&W. £10.99

ITC were responsible for some of the best ITV filmed series of the fifties and sixties. Now, some of the best remembered are being released to enjoy again. Quite a number of titles are already available with more to come in due course. Most of the tapes contain two 50 minute episodes of the particular title, which whilst perhaps not being brilliant value, is about par for the course. A good number of these series were shown several times on ITV over the last twenty or so years, but often at odd times where a lot us may have missed them. The prints are of super quality on the whole and are as originally shown, unless of course you feel they would be enhanced by a slide saying "An ATV Presentation" (or whichever your region is/was) being crashed over the closing frames of film!

Perhaps a quick run through some of the titles may act as a memory jogger.

One of the earliest shows available is **The Adventures of Robin Hood**. Dating from 1955, this series starred Richard Greene as the chap in green tights, assisted by Alexander Gauge as Friar Tuck, Patricia Driscoll/Bernadette O'Farrell as Maid Marian and Archie Duncan as Little John. The dastardly Sheriff of Nottingham was played by Alan Wheatley. (Methinks Maid Marian would be less than pleased with the road bearing her name in Nottingham today, for it is a mile-and-a-half or so of late 60s concrete madness, titled "Maid Marian Way" and is to be avoided at all costs). The Adventures of Robin Hood ran for a very healthy 143 episodes and was also popular in America. Indeed many later ITC series were intended for both British and American consumption, which explains why some were made in colour way before it was introduced over here.

ITC handled distribution of much of Gerry Anderson's material, and **Supercar**, on offer here, is a good example of a relatively early Anderson series.

It dates from 1961, and follows the exciting adventures of Mike Mercury, pilot of the amazing Supercar. From its base in the Nevada desert, Supercar travels on land, under the sea, in the air or even out into space! Mike is assisted in his assignments by Professor Popkiss and Doctor Beaker, inventors of the craft, young Jimmy Gibson who at 10 years old became part of the team, after being rescued by them. Obviously almost anyone could become part of the Supercar team, and recruiting standards slipped sufficiently for Mitch, Jimmy's pet monkey, to join the fun!

The puppets look rather primitive by comparison to later attempts, such as Joe 90 or Captain Scarlet. They all have extremely large heads and eyes like soft-boiled eggs. In fact rather like most of us feel on New Year's Day! 39 Episodes were made altogether, after which came the fab Fireball XL-5 series in 1962.

Danger Man began a seventy-one episode run in 1960. Patrick McGoohan was John Drake, a freelance spy, working for the British Secret Service At a time when James Bond was all the go, the programme featured a host of the finest British gadgetry. There were flowers containing hidden microphones, pens as cameras and tiny tape recorders as ... well, tiny tape recorders. McGoohan was very cool and ruthless as John Drake, and, despite his efforts, became something of a heart-throb with the ladies, although he said he hated the "TV star" image.

The two episodes on this tape were in fact the last two produced, and the only two in colour. Unfortunately both stories are set in the Land of the Rising Yen and in some cases use exactly the same sets, linked by stock footage of Japan. By this time (1966) MacGoohan was probably planning *The Prisoner*, and so *Danger Man* came to an end.

Randall and Hopkirk Deceased (known in the USA as "My Partner The Ghost") dates from 1968 and features Mike Pratt as Jeff Randall, Kenneth Cope as his (late) partner Marty Hopkirk and the rather nice Annette Andre as Marty's wife Jeannie. In the first episode "My late lamented friend", Marty meets his end by being knocked down by a villain's car. He is soon back, however, and helps Jeff Randall to track down his killer. Of course Marty is invisible to all but Jeff, which leads to some very amusing situations where they are having an argument or discussion in room with a third person present! The series is highly entertaining, having been made with the tongue firmly in the cheek. The deceased Marty never comes across as being in any way sinister. He is usually just plain mischievous, frustrated or irritating.

It's worth watching out for Randall's trendy flat, with pop art-type posters and one of those Pye Olympic dual standard TVs!

That's just a selection of what's available. If it has whet your appetite, it's well worth having a look in the shops to see what other titles have surfaced too.

Finally, thanks must go to Steve Evans for pointing out silly errors in the Dr Who tape review a couple of issues ago. I stand corrected! Please point out any errors I make in these reviews - I realise that many of you have a vastly superior knowledge of these things than someone such as I.

See you next time! [SJ]

SUPERCAR. ITC 0791. Price £9.79

Hooray! At last ITC are issuing some of their classic back-catalogue on sell through video. ITC are not new to this field, having issued several tapes of poor quality (often NTSC conversions) American adaptations, some of which are unfortunately still available via Channel 5, "Invasion UFO" being an example. Hopefully such compilations will eventually be withdrawn in favour of original versions. Let's get back to ITC's new wave on the home video front.

Four episodes of Gerry Anderson's first programme for ATV/ITC are presented here in their entirety and as originally transmitted, minus the programme to break lead in/out sequences which is to be expected of course. The picture and sound quality are both first class and it is obvious that new prints were used. As for the content, relive the adventures of Mike Mercury and crew about a car that can travel in space, underwater and presumably on the road as well! Volume 1 features the first four episodes. Volume 2 has also become available though I haven't seen this yet.

Also look out for two volumes of "The Saint", one of "Randall and Hopkirk (Deceased)", "The Adventures of Robin Hood" and "Danger Man" in colour. "Fireball XL5" and "Space 1999" are to be released in 1992.

Full marks ITC: 12 out of 10. Hopefully other releases will be as good as this one. [BR]

THE SAINT, Volume 1. ITC. Price £10.99

Way back in 1962, after just completing the "Maverick" series, Roger Moore became Leslie Charteris's dashing adventurer The Saint. And isn't it grand to see at long last actual episodic adventures as opposed to feature-length two-parters, previously released on the Channel Five label a few years ago?

Anyway, the pilot episode "The Talented Husband" features veteran actress Patricia Roc "hamming it up", Derek Farr doing an unconvincing "drag act" and a rather sexy girl-next-door in the shape of Shirley Eaton playing an insurance investigator. All this and a very schoolboyish Roger Moore complete with floating halo.

Then after 50 minutes' worth of monochrome nostalgia, it's off to Scotland for another mystery entitled "The Convenient Monster" (in fact episode 6 from season 4, 1966/67, when this series went into colour). This has our Brylcreemed here investigating a series of macabre murders near Loch Ness. "Was it the monster?", I ask myself.

As a conclusion, isn't it great to see more and more old television shows released on pre-recorded? And as an added bonus, with each ITC cassette there's a £15-off voucher valid at any Berni steakhouse. [AK]

By the way folks, nobody minds if two people review the same tape! Just look how different the results are ... [AE]

SOURCES OF SUPPLY

As more and more pre-recorded tapes are released (and deleted), you may be unable to rely on seeing your favourite tapes at your local shop. If so, a reliable mail order supplier is vital. In this connection I can recommend unreservedly a company called Adrian's Video; their service is second to none. Their catalogue costs £1 including postage and for just £3 a year they will send you regular updates of every new tape released, also details of low-cost close-out items. And of course they will supply any tape. They are geared up for foreign orders as well (documentation prices slightly higher because of postage) and they take all forms of paper and plastic money. **Adrian's Video**, 59 High Street, Wickford, Essex, SS12 9AQ. Telephone 0268-733326, fax 0268-764507. [Æ]

BBC ENTERPRISES

Your editor wrote to this organisation with a detailed plan for a "charter collectors' club" which might build up a mailing list for selling more videos of classic programmes. Not surprisingly it was rejected but you may be interested in the reply received.

We always welcome comments from the general public about marketing of BEC programmes, and indeed some of your suggestions already feature in our plans for next year.

*With reference to your specific comments about "Interlude Films" we have decided not to market a collection of films onto one videotape but to feature individual interludes as part of "nostalgia" releases, i.e. **Z Cars** due in January 1992.*

Many thanks for your correspondence.

So interlude collectors should be of good courage and start saving their pennies now!



HE WAS A BIG FAN OF TV.

BOOK REVIEWS

THE ILLUSTRATED PRICE GUIDE TO VINTAGE TELEVISIONS AND DECO RADIOS, 1991 EDITION, by Harry Poster. Published by Harry Poster, PO Box 1883PG, South Hackensack, NJ 07606, USA. ISBN 0-9630932-0-7. 78 pages, paperback. \$15.95 plus postage.

You can tell that Harry Poster is a dogmatic sort of person by the statements in his advertisements in **Antique Radio Classified**. In this price guide, too, he makes the following guarantee. *If you are unable to sell an all-original and mint radio or TV we have priced, we will guarantee to pay 75 per cent of the low value stated in our current Price Guide!*

When you come to think of it, Harry Poster is probably getting a far better deal out of this than you are, but it should clinch the sale of the book to those who are wavering. He says on page 1: "We are not publishing a Buying Guide! We are not asking you to sell to us! But we do stand behind our pricing!" We'll have to take his word for it.

Anyway, this book is a far better effort than his first one, reviewed in issue 8 of **405 Alive**. It is well written, well illustrated and well printed. Whether the section on deco radios will interest you as well is a matter of taste but it occupies less than half the book. There is plenty of meat to guide the newcomer to collecting American TV receivers and it contains a lot of good sense. My only worry is that some of the prices may be on the low side, but there again, they will always fluctuate. If you have no interest in foreign sets, this book will bore you - otherwise you'll love it and wonder how soon someone will risk their reputation and finances with a British version. [AE]

COMING TO YOU LIVE, by Denis Norden and others. Methuen, 1985. ISBN 0-413-56030-9. 260 pages, paperback.

This book is probably out of print, judging by the number of apparently remaindered copies to be found in second-hand bookshops, which means now is the time to snap up this book. The original price was £5.50 but most places sell it for £2.50 or £3.

Basically, the book is a well-structured collection of reminiscences of people who worked in the "golden age" of British television when nearly every programme went out live - in other words the late 1940s and the 1950s. Entertaining the anecdotes certainly are, and many of the people involved are famous or important personages now. The book's blurb says this is a book no TV buff can afford to neglect and I am inclined to agree. In fact I bought two copies as I am sure people will be asking for this one in years to come.

To close, here are a few examples of the tales to be found in **Coming to you live**.

DON GALE, *Cameraman*

In Studio H at Lime Grove, there was an EMI camera which was known as the CPS, and the peculiarity of that one was that if you got a sudden bright light in it, the picture used to explode, or "peel", as we called it. We had an artiste on once with a monkey, a chimpanzee it was, and for transmission this chimpanzee came on wearing a jacket with all sequins over it that sparkled. We coped with it till the very, very last moment of the act, when the monkey took a sort of bow. A bit of light off the sequins went into the camera lens and, poof, it "went". After the programme, the BBC was swamped with calls from mothers saying their children had gone into hysterics - how dare we blow up the chimp?

VIC GARDINER, *Cameraman*

In the heyday of the big band shows, Bill Ward was known as the fastest-cutting director in the business. He produced one series of programmes called Band Parade, Cyril Stapleton I think it was, and we cameramen used to dread it, because he would cut on almost every bar of music. That meant the four cameras would be nothing but whirling lenses, because we didn't have zooms in those days, we just had to keep swinging our lenses round on their turret-mountings.

We spent the whole show praying we wouldn't get caught between one lens and another.... A great challenge.

DENIS NORDEN

My own parish during that springtime era of television was the BBC's Light Entertainment Department. For much of the time my boss was Eric Maschwitz, an enchanting man who had written "These Foolish Things" and "A Nightingale Sang in Berkeley Square" and was still convinced romance lay in wait round the next corner. Tall, beaky and long-legged, he loathed the term "Light Entertainment" and would prowl his office in shirt-sleeves and thin red braces enquiring, "What is it meant to be the opposite of? Heavy Entertainment? Or Dark Entertainment?"

The phrase also provided ammunition for visiting American colleagues, who enjoyed asking whether "Light Entertainment" fell into the same insubstantial category as "Light Refreshments" or "Light Housework". It was not a question that went down well on LE's factory-floor, which harboured anxieties and ambitions every bit as desperate as those prevailing in, say, the Drama Department. Moreover, some of the programmes they generated would occasionally, if perhaps more rarely, turn out to be equally memorable. [AE]

COMPETITION RESULTS

One reader complained he thought the questions were very hard to say the least. He thought it was unfair on the younger readers (he's 28) who weren't around to see those programmes and/or didn't have TV in those days. An interesting point but some of the other entrants were also not old fogeys (young fogeys perhaps?) and they had clearly absorbed all this information from articles in books and magazines or whatever. Oh well, it just goes to show you can't please all the people all the time!

So here again are the questions, and for the first time, the answers.

- 1. In which year was the ATV graphic with the letters ABC first seen on screens in the London area?*
- 2. What was the name of Steptoe & Son's horse?*
- 3. And what did the H in Harry **H** Corbett stand for?*
- 4. What, or rather, who was the link between the first episode of "Doctor Who" and "Sir Lancelot"?*
- 5. A BBC programme originally called "For Deaf Children" later acquired a snappier title. What?*
- 6. Which ITV programme contractor presented "No Hiding Place"?*
- 7. Who played the chief character in this series?*
- 8. Who said "I'll give it five" ...*
- 9. ... and on which programme?*
- 10. Which ITV contractor presented it ...*
- 11. ... and who introduced the show?*
- 12. Who used to stand next to a shop window when nobody was looking and perform impossible acrobatics reflected in the shop window?*
- 13. What (single word) name do Americans give to what we call telerecordings?*
- 14. They say remotes or remote pickups, we say ?*
- 15. Who was the young, trendy sidekick of Cathy McGowan on "Ready, Steady, Go"? In other words, not Keith Fordyce but*
- 16. Was RSG pre-recorded or live (normally)?*
- 17. What was their catchphrase or slogan (used as a subtitle to the main title)?*

18. *Where was it presented from (i.e., which studios)?*

19. *Which other organisation shared those premises?*

20. *And what are they now (quite a well-known building)?*

Finally, here are the two tie-breakers. Tell us in one sentence why you are a 405 Aliver! And who was Winnie Wilts?

OK, credible results were received from a number of readers, but the most correct came from Michael Coxon in Derby. Here are his answers.

1. 1955. The company was taken to court by the other ABC, the cinema chain, over the use of these initials. The Associated Broadcasting Company then changed its name to Associated TeleVision (ATV). *CORRECT.*

2. Hercules. *CORRECT.*

3. Nothing - the actor simply added the initial to avoid confusion with the **other** Harry Corbet, father of Sooty. *CORRECT. Wasn't there a glove puppet called Matthew as well!?*

4. Actor William Russell, who appeared in both. *CORRECT.*

5. "Vision On". *CORRECT.*

6. Associated-Rediffusion. *CORRECT.*

7. Raymond Francis. *CORRECT.*

8. Janice Nicholls. *CORRECT.*

9. "Thank Your Lucky Stars". *CORRECT. Not "Juke Box Jury" as so many people seem to think.*

10. ABC. *CORRECT.*

11. Brian Matthew and Keith Fordyce. *Brian Matthew of BBC Radio's "Saturday Club" was the person I was looking for. I don't recall Keith Fordyce on the show and cannot find his name on that show in my reference books either. But I'm not saying that you are wrong ...*

12. Harry Worth. *CORRECT.*

13. Kinescopes. *CORRECT. The kinescope is the name given by Zworykin to the picture tube or CRT, and the name stuck in America. Kinescope recordings are thus film recordings made from the TV screen. Many have survived in America because of the several time zones in that country; if a show was to be aired in prime time in each of the time zones, it had to be recorded on film and then sent down the line (or by microwave) a second or third time to distant cities. Kinescopes were also used when old shows were "syndicated" or sold a second time around to smaller stations for filling odd moments between the networked shows.*

14. Outside broadcasts (OBs). *CORRECT.*

15. Michael Aldred. *CORRECT.*

16. Live. *CORRECT.* Many people (probably fogeys like me) reckon the live atmosphere of RSG has never since been recreated on British TV.

17. "The Weekend Starts Here!" *CORRECT.*

18. Associated-Rediffusion Studio 9, Kingsway. (Television House) *Television House. London is all I was expecting!*

19. ITN. *CORRECT.*

20. Civil Service Headquarters? *No, the Registrar of Births, Deaths and Marriages actually.*

Slogan: I'm a 405-er because it keep old television Alive-r! Who **was** Winnie Wilts?

Your slogan is excellent! Winnie Wilts was a TV star cow - she appeared in animated TV commercials and on the labels of Wilts. United Dairies tinned rice pudding and powder for making (absolutely delicious) ice cream at home. After about 1957 the brand went by the more prosaic name of St. Ivel, which up to that time had been confined to cheese products. So now you know!

*Congratulations, Michael - and your subscription has been extended one year! I'm not sure if we'll be repeating this exercise but those of you who wish to brush up your knowledge really must start haunting the jumble sales and second-hand book shops. Look out for titles such as the **Television Show Book**, **Television Star Book**, **Girl Film and Television Annual** and **The Daily Mail All Channels TV Book!***

Here are some symbols of ITA contractors used around 1957 - see how many are familiar (or not, as the case may be!).



ITV START-OF-DAY SEQUENCES

Brian Renforth has responded to the appeal; does anyone wish to amend or add to this list?

I saw your request for info on ITV Continuity. Well, these memories are also clouding over somewhat: here's some I recall.

TYNE TEES TELEVISION

Half way through the "Three Rivers" theme I suspect (but can't definitely remember), the anchor TTT emblem zoomed in and remained during the "Blaydon Races" section.

During the "Transmitters In Service" era the slide would wipe-out in a diamond fashion into the TTV slide during the harp solo sequence, or suddenly appear during the "ping" just before the "Blaydon Races" section. This varied daily!

YORKSHIRE TELEVISION

The "Yorkshire Television In Colour" slide replaced the "Transmitters In Service" during the climax of their opening "march". The former slide was replaced with a transmitter location map around 1974.

SOUTHERN TELEVISION

I only recall this station from late 1977. The Southern symbol replaced the "Transmitters In Service" slide during the latter section of the "Southern Rhapsody" piece.

HTV

They showed three or four slides during their opening sequence before the transmitter info ceased early in 1978. They had a whole slide for VHF! They didn't have time to show their ident symbol during the opening theme. Both HTV West and Cymru/Wales had the same opening - their tx slide stating WALES AND WEST OF ENGLAND.

WESTWARD TELEVISION

A classic opening sequence which lasted up to their last day on 31-12-81, so someone out there must have it taped! During the start of the theme the Westward IBA slide was shown, then during the quiet section they would go into the film commencing with the camera going down the transmitter mast, then to the studio panel featuring transmitter locations with flashing lights and onto local

scenes.

This sequence is repeated leading onto the "Westward" ship sailing into position with "WESTAWRD TV" underneath. In 1981 the Westward ship and end of the opening sequence was also shown at closedown.

ANGLIA TELEVISION

Another classic sequence. Clock with test tone followed by the Anglia IBA caption for the first part. The latter section featured the Anglia knight rotating on a turntable.

THAMES



Like Anglia the opening was in two parts.

The THAMES/IBA (previously IBA LONDON Transmitters In Service and of course the tuning signal before that) for the first section, using music I understand was also used for ABC-TV. The latter section featured music based on the ident jingle with the reflected THAMES IN COLOUR ident.

Well, that's it really - there must be someone out there who has one or two of these TAPED!

At Christmas time some regions (notably Yorkshire & TTT) substituted their opening themes by specially composed Christmas tunes or jingles and all that - even YTV substituted their ident slide with a decorative one showing the appropriate day (Christmas Day for example). You may recall my letter on this subject in (I think) the March 1990 issue of **Television**. Perhaps someone out there would like to compose a feature on these seasonal opening sequences ...

Something I would like to know is, did BBC1 substitute their COLOUR globe with a black and white version prior to transmitting a b/w programme or film? ITV did of course - ATV for instance had a b/w version of their "In Colour" sequence, which was shorter and faster.




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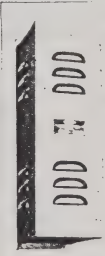
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THE POTTED HISTORY OF THE TEST CARD

by Peter Bowgett

Part Three

One aspect of this discussion that has been conspicuous by its absence has been the Tuning Signal. Whilst not in the same league as trade test cards, these little gems served their purpose for many years, and it's only right that they should feature in this article.

The tuning signal was basically a simple pattern for viewers to use to ensure that their receivers were correctly set up for the coming evening's viewing, in the days when sets might take 20 minutes to warm up and settle down into their normal operating conditions. As a result, they did not have to meet the rigorous engineering specifications of the trade test cards, but equally they had to be aesthetically pleasing to the eye and provide enough information for the user to adjust his user controls.

As so few examples remain of these tuning signals, little also is the amount of information which remains about them. Indeed I can find no reference to them in any publication prior to the re-start of BBC Television in 1946, so we will begin there. If anyone has any knowledge or information regarding the early years, please write in to the magazine or to myself, so that a record can be made of these elusive parts of test card history. *(Tuning signals were used before the war, first in the form of lettered captions and later as geometric drawings. Several are illustrated in the pre-war magazine **Television and Short Wave World** and we may be able to show some in the next issue - AE)*

In 1946 the tuning signal consisted of a 2.5kHz frequency test in a centre circle and grey scales on either side. All this and the legend were on a plain pale grey background surrounded by a castellated border. This type of signal was used up to approximately 1956, when the angel wing pattern was introduced, together with its experimental colour counterpart in 1957. The tuning signal in this form was used before the start of programmes, but as there were sometimes five minute gaps between each programme, versions including a clock were introduced. Just as Test Card C underwent minor modification and improvement from time to time, so did the tuning signal. Modifications appear to have been made in 1949 and 1950.

The "standard" tuning signal in 1946 was modified in about 1949 to remove the word "Tuning Signal" and to include a captioned description of the grey scale. White, light grey, dark grey and black appeared next to their respective tests, very similar to the numbers on the 625 line test cards C and F. In about 1950 the words were discarded and the blocks of greyscale were enlarged and made wavy, also the legend was made considerably more ornate in the style of the legend on the Test Card, (BBC). At about this time a version of this tuning signal was marked "Test Transmission", and was used presumably when C was

unavailable or for experimental work. It is quite possible, of course, that this was just used as a tuning signal in its own right, so scanty is the information available.

By 1955 the ITA had come on to the scene, and they needed to have cards to radiate for trade tests and for tuning signals. Test Card C was used for trade tests on ITV as on the BBC and for their tuning signal an elegant pattern was devised, incorporating a castellated border and grey background, with the grey scales moved into the circle on either side of a square of 2.5kHz grating. Nine squared pulses (black) were introduced on either side of the circle and the legend consisted of a black ITA at the top and the transmitter name at the base.

The BBC soon introduced the angel wing pattern which was a combination of concentric circles, 2.5kHz grating, black and white spots and arrows, and the distinctive angel ring greyscales on either side of the circles. With the exception of the experimental colour version, this appears to have been the last tuning signal used by the BBC, but if anyone out there knows of a later tuning signal, I'd like to be lent a slide or print, or to be told of any publication which illustrates such signal. Failing that I'll be happy to get a brief description and a note of the dates between which such a signal was used.

Independent Television persisted with tuning signals right into the colour era, but not long into it. From 1964 and conceivably earlier the ITA tuning signal was radiated for no more than about five minutes, and in some areas even less, if a station emblem was used, or in the case of Southern, some clips of film. By the time colour was established, the tuning signal was replaced by a list of transmitters, white on a blue background. Only three tuning signals appear to have been used on ITV, the card described earlier, the well-known "Picasso", so called because of its unusual offbeat construction, and the briefly used colour pattern.

The Picasso was a considerable departure from the standard, as the grey scale was half in, half out of the circle, and the 2.5kHz grating was in the top right corner of the chart. Inside the circle was the ITA emblem, white on black, and the transmitter identified either by region or by name in the centre lower half of the card. The colour card was very simple, but to my mind, very attractive, and full marks to the designer. Based on the 50Hz square wave test used for many years by the BBC, this signal was augmented by an ITA emblem and star in blue on top and the transmitter identified in green below centre and to the right.

Join me again next time for the exciting conclusion to The Potted History of the Test Card, which will deal with Test Cards G, H, and I.

(You can't stop there, Peter. What about BSB's high-quality designs or even The Comedy Channel's current pastiche of Test Card F? Next time we'll try and find room for some illustrations - AE)

ILLUMINATING TELEVISION

Dicky Howett consults a pioneer

The name Michael Leeston-Smith may not ring many bells. In fact, Michael Leeston-Smith was a pioneer BBC television lighting engineer and programme director. Significantly, Michael also worked on the first two series of **Quatermass**, and thereby hangs a series of tales.

Subsequent to the publication of my article "Quatermass Re-Experimented" (concerning the screening at the NFT of two classic episodes) in issue 11 of **405 Alive**, (as well as in **What Video** October issue and the BBC's staff magazine **Ariel** - this lad gets around!), Leeston-Smith wrote to **Ariel** commenting on my article, adding a few invaluable reminiscences.

Concerned to get the record straight about 'how it was' in 405 line days, eventually I tracked down Mr. Leeston-Smith, (he now resides in South Africa) and pestered him for a few TV details.

Michael Leeston-Smith was indeed a pioneer. He was employed at Ealing Studios in 1932 (he was barely 16 years old) where he acted as chief stills cameraman (apparently the resident cameraman was "dreadful" at lighting a set) and then as assistant recordist on all the Gracie Fields films. In 1938, keen to get into the fledgling television service, Leeston-Smith approached Dallas Bower who sent him to the Daventry Transmitting Station as a junior maintenance engineer. It was the first step.

After war service (in the Royal Horse Artillery; Leeston-Smith insisted on being a fighting soldier

and not a signaller!) Leeston-Smith returned to the BBC to work at Alexandra Palace on the transmitter. Rescued, as he put it, by the Head of Lighting, H.O. "Sammy" Sampson, Leeston-Smith became head of TV lighting at AP.

It was in 1953, that Leeston-Smith had the privilege to work with Rudolph Cartier as lighting engineer on the first and subsequent production of "Quatermass". "The Quatermass Experiment" was produced from studio A at AP. The working area was only 50ft by 28ft and the insensitive Emitron cameras demanded vast amounts of light. This made great demands on the actors and they all suffered terribly from the heat. Because of the Emitron camera's "shading" problems, visible on the screen, a regular cry heard from the gallery was "chicken on camera!", (referring to the shape of the fault). Leeston-Smith would then wheel one of the floor-mounted GEC 5kW spotlights to within 5 feet of the poor old actors in an attempt to iron out the "chicken" and balance the picture. Sometimes things got so bad that it was not unknown for the lighting level to be raised to 10kW per actor!

Only the first two episodes of "The Quatermass Experiment" were recorded. Leeston-Smith reckons that these recordings were made to test the recently converted Mechau telecine machines. These machines, which could transmit film at any speed, achieved a steady picture utilising a shutter arrangement of eight oscillating airors and a fixed light. The Mechau was adapted to

record TV programmes because it had a "continuous" motion in place of a shutter. The hope was to show the recordings at the 1954 Radio Show.

"Quatermass Two" was produced in 1955 from Lime Grove. (A tantalising glimpse of the series - episode 3 - was broadcast on BBC2 on 28th August 1991) The show was sourced from Studio G using Pye Photicon cameras (the producers had hoped to use studio D using the better CPS Emitron cameras, but one of the sets proved too big to fit under studio D's gantry).

Leeston-Smith very much enjoyed working at Lime Grove where each operating studio had a different type of camera, (Marconi Mk 3, Pye Photicon and CPS Emitron) each requiring special treatment. Studio E had Marconi Mk 3's with 3" pick-up tubes. These cameras, (which were about five times more expensive than standard Emitrons) were initially very unstable, creating nasty haloes around white objects. Pye Photicon cameras (a development of the Super Emitron) had no true black level, suffered from secondary tube emissions and because of this required lots of light. The Photicon pick-up tube had a smaller target area (over the Emitron) allowing for shorter focus lenses, but the depth of field was still very critical.

CPS Emitron cameras (studio D) on the other hand were very sensitive (they could deliver 200 microvolts from a white surface illuminated by a light source of only 2 foot candles). However, in practice CPS Emitrons required an average scene brightness of 70-90 foot lamberts, and 20-30 foot lamberts on flesh tones, representing an incident light of 100-130 foot candles at f6.3. The CPS emitron demanded very low contrast levels. The sets for studio D were designed to a contrast level of 30:1 and then key-lit-to-filler at a ratio

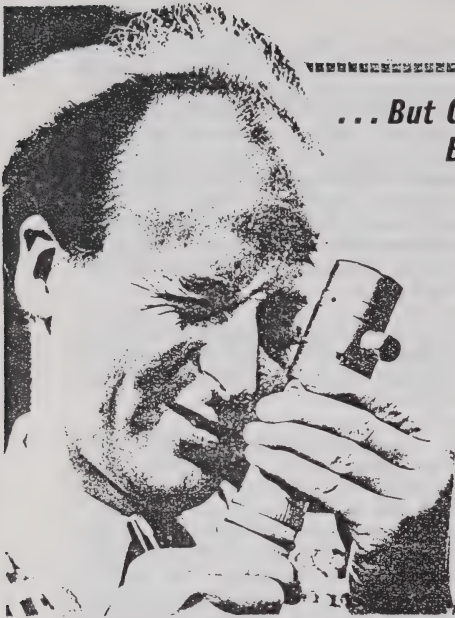
of not more than 1½ to 1. The major problem with CPS Emitron cameras was that of "peeling" [see also "Coming to You Live" in Book Reviews above], where reflections would cause the picture to "blot-out". Base flat-lighting was provided in this particular studio by banks of Hewitt Large-Area Source 2 to 4 kW general purpose lights consisting of 24 x 100 watt pearl bulbs producing 15 foot candles.

Working on "Quatermass Two" Michael Leeston-Smith accompanied Rudolph Cartier on location filming as his assistant.

Leeston-Smith recalls, "We were filming at the Shell Haven Refinery. The morning had gone well with lots of film in the can, all taken in full sunlight. Then the clouds blotted out the light and we had to stop until it cleared. We set the camera to film a shot of Quatermass in a car entering the main gate of the refinery. Just as the sun came out Rudi called "Stand by, turn them over!" Suddenly the siren at Shell Haven went off and crowds of staff came wandering out. It was lunch time and they all sat around the main gate area eating sandwiches. Rudi cried at me, "Mike, get rid of them. Why did you let that happen? What's the use of an assistant who lets things like this occur?" Then the sun went in for good."

After his time with Rudolph Cartier, Michael Leeston-Smith became a television director in his own right and produced, among other things some of the first colour test transmissions from Alexandra Palace. More of that and other tales in a future article.

(c) Dicky Howett 1991.



... But Good Pictures Begin in the Studio

... and here you see lighting supervisor Michael Leeston Smith using a gadget which ensures that the pictures sent from the studio to the apparatus room described above are well lit.

But what do we mean by "well lit"? Too much light will cause dazzle; too little will result in gloom and lack of detail. The job of the lighting supervisor is to see that an all-over illumination is provided which will give you one of those pleasing pictures made up of a good range of tones. What is more, the same picture quality must be obtained from all parts of the scene.

Can the human eye judge this? It can, but the "exposure photometer" seen in the picture is used as a check. It actually measures the amount of light and indicates exactly what lens adjustment should be made on the camera for best results.

Michael Leeston-Smith.
(Tv Mirror)



THE TEST CARD CIRCLE ... in 1992 : OUR THIRD YEAR.

This group of trade test devotees is around 100 in number scattered all over Britain from the west coast of Scotland zig-zagging all the way to Cornwall.

We have an annual convention in March each year with specially invited guests and also a magazine of around sixty pages three times a year. Meetings of friends are regular and performances of good old-fashioned TTT's are quite common place within the circle.

Perhaps you have a desire to witness the appearance of the test card at 9am again? Or the gentle fade of music for that rare sound today.. tone! The sights of service information bulletins? the trade test colour films and those glorious tapes and records.

Thanks to lots of recent media coverage and a little help from Auntie we are growing almost daily.

Membership is by subscription and this will be £8.50 for 1992.

If interested please contact me, Stuart G. Montgomery, at 2 Henderson Row, Edinburgh EH3 5DS and I will be delighted to introduce you to our group.

I promise...you won't be disappointed !

IN THE WORKSHOP

FIZZING AND SPLUTTERING

Sizzling TVs and monitors are not good news, and we hope someone can write us a definitive article on how to deal with these symptoms. In the meantime Terry Burnett has offered these first thoughts.

First of all you have to determine what is causing the noise - and smell - if any. Remember ozone is poisonous nowadays! It used to be (thought to be) good for us, but not any longer ... Checking in a darkened room may help: you should be able to see the sparking or whatever.

Generally the problem is **corona discharge**, either on the CRT or around the LOPT. The area around the connector on the glass of the CRT must be scrupulously clean, so remove the connector and clean with a cream household cleanser like Jif or Flash. Allow to dry and re-test. You may need to seal around the original connector with silicone rubber.

On the LOPT any spiky soldered joints will give problems. Re-flow them and make sure they are nice and round. Carbonisation around the EHT rectifier support can also be a problem. Once again, sealing with silicone rubber may be the only solution.

If you have any ideas or suggestions, please pass them on!

NO PICTURE?

Old hands won't need telling this but several people have been fooled. It can easily happen that an old TV refuses to give a picture, yet all the voltages test correct. Perplexing!

Yes, but try applying a signal from a test generator to the aerial input, then the set will spring into life. The Bush TV22 is like this, as is the Pye B16T and probably others too.

AMMONIA

The December 1991 issue of the excellent **Antique Radio Classified** (see full-page advertisement at the back of this magazine) carried a detailed article on the many uses of ammonia in restoring old equipment. It is too long to reproduce in full but the best tips are included here. Top marks to authors **Jack Clark** and **Charles Conte** for passing on so many good ideas.

"Remove the tarnish from brass without hours of bone-wearying polishing! Strip away paint from thermoplastics! Watch the milky lacquer coatings fall away from brass and plastic before your eyes."

How? - you ask. With that miracle solvent, NH₃. That's right - Common household ammonia. Most radio restorers are familiar with the benefits of ammonia as a cleaner and brightener of brass escutcheons. A leisurely soak in an ammonia bath will remove dirt and tarnish from brass parts and will prepare the surface for polishing with Brasso, or your favourite metal polish. Any clear coating on brass will also lift off easily after a good soak. (Brass plating will be removed as well, so be sure to soak only pure brass.)

Two facts are clear about ammonia: (1) A leisurely soak in an ammonia bath will remove just about anything from anything, and (2) ammonia is one great solvent. In many cases, it's the only solvent that does the job without harming the surface you're restoring or refinishing.

An example involves stripping paints from delicate thermoplastics. Never use a paint stripper for this job. If you've ever tried it, you won't try it again. Paint strippers will melt these plastics in an instant. However, ammonia, while not really a paint solvent, will attack the bond between paint and plastic so that you can scrape away the paint with little effort. You can remove most paints this way after a bath of one to four hours.

Using ammonia as a paint "stripper," we have restored a number of radios and jukeboxes ruined by some "Pete Pliers" who thought he could spruce up the old box with a quick brush-paint job.

Another restoration problem not easily solved, unless you know about the powers of NH₃, involves clear lacquer coatings on brass inserts in plastic knobs that have turned milky and fogged. Some manufacturers used clear lacquers to cover the brass inserts. However, they usually coated the inserts as well as the plastic knobs. Years later, the finish has chipped and fogged, leaving tarnished areas on the brass and milky-looking splotches on the plastic. A one-hour soak will remove the clear-coating and expose the surfaces for cleaning and polishing.

A variation on both of these uses for ammonia paint stripping and brass finish renewal is removing brass paint from real brass. When, you may ask, would such a situation arise? We have stripped brass paint from the real brass centre section of at least four Westinghouse Little Jewel radios this way. Our forefathers, in their very peculiar wisdom, would go to any lengths to avoid unsightly tarnish or oxidation - the patina of age, as we call it from our more sophisticated perspective. Hence, brass paint over real brass.

You could use paint stripper to remove brass paint from brass; however, we can't tell you how paint stripper might affect brass. We can tell you that after an hour's dip in ammonia, the dull brass paint literally slides off the Little Jewel's brass centre section, leaving a clean, bright brass face exposed for polishing. And besides, ammonia is roughly ten to fifteen times less expensive than paint stripper.

A note: it's best to submerge a brass piece for stripping entirely in ammonia. Turning the piece in a shallow pan of ammonia will leave hard-to-remove stain lines on the piece. If you don't wish to buy enough ammonia to completely submerge your brass object for stripping, don't cap or cover the basin in which you are soaking the brass part.

The fumes from the ammonia will stain the brass exposed to the "ammonia air," making it necessary for you to turn the part again to remove the

stain from the newly exposed brass surface. Obviously, if you don't catch on really quickly, this process could be repeated almost endlessly, or at least until you pass out from the fumes. This tip comes from someone once too cheap to invest in a second half-gallon of ammonia.

Another unrelated application of ammonia in radio restoration - but perhaps the most frequently used - is for the initial cleaning of Bakelite cabinets. Once you remove the chassis and dial face, drop the box in the sink and spray it with any ammoniated household cleaner, like 409 or Top Job (USA brands, of course). Then stand back and watch the old Bakelite exude streams of its brown, oxidised self.

Lastly, and most spectacularly, we have used ammonia to remove chrome plating from some thermoplastic knobs found in an electronic surplus store.

Caution: When following restoration procedures using ammonia or other cleansers, be sure to work in a well-ventilated area.

Pye LV30

I have just obtained a Pye 9" table model LV30 from a charity shop in Kingston upon Thames. It has a very clean cabinet and chassis. I cleaned it up, replaced three open circuit sections of the mains dropper, switched on and obtained a rather poor Test Card C from a VHS tape. I replaced the 0.05uF sync coupling condenser - the original had a very heavy leak - and what do you know? A very reasonable picture! I don't think I will do any more to it; it seems a pity to disturb forty years of originality. No doubt replacing all the TCC wax condensers would improve things all round, but that could be done at any time. All the valves and CRT appear to be original by the date-codes printed on the glass (very early versions of the EF80). The set is a TRF vision and sound receiver fixed-tuned to A.P. [John Wakely]

McMichael MT762 Series

Restoration has now begun on one of these early convertible sets dating from around 1962. Its of very compact and pleasing design comprising the main controls for on/off (light-switch type), vol/bri/con thumbwheel controls and a 14-position semi-incremental tuner plus fine-tuning control which are mounted at the top. The tuner is in numerical order, position 14 being for UHF. The loudspeaker is mounted on the left hand side where the 405/625 switching plus valved UHF tuner are mounted on the right: hence this set is "625 Ready". Seventeen valves are used plus a 19" AW47-91 CRT. The HT rectifier is a PY33 valve - I somehow doubt many d/s sets featured one of these.

Internally, accessibility is poor - it seems that the chassis, complete with CRT, has to be removed for the odd valve change, let alone for CRT renewal. That is not a very good feature, as the CRT requires protection from implosion of course! The position of the HT rectifier is also worth a mention - it's mounted immediately below the mains dropper at the bottom centre of the chassis ...

I have managed to get the set working, with few problems. The CRT has

revealed itself to be in excellent order, which was a relief having obtained the set with the mains tapping set to just 205V. I've so far virtually rebuilt the field timebase circuitry, curing field roll and bottom cramping (but the height still lacks an inch from the top and bottom at present) and in due course I must correct the other faults that are apparent. I was pleased to note that the VHF semi-incremental tuner was in good order though at present the valved UHF tuner doesn't tune reliably past ch26.

The audio/IF panel is conventionally wired, featuring 405/625 slider switching in the usual manner. The PCB board frame/line timebase panel is switched via leads in favour of another set of sliders. Some models (though not mine) feature a LDR (Light-Dependent Resistor) in the AGC circuit to provide automatic contrast control.

The set seems to work happily on 625 lines, providing very good bright pictures (despite the one or two faults), with the higher boost/HT voltages at 405 on these sets, the dampness causing corona spoils an otherwise good picture. Hopefully this problem will eventually rectify itself.

Unfortunately my set is minus a rear cover and LOP stage screening can. If anyone can help locate these then I would be delighted to hear from them. [Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-upon-Tyne, NE2 1RD.]



Channel 4 is to screen classic episodes of *Coronation Street* (above), *At Last The 1948 Show* and *Upstairs, Downstairs* as part of a three-hour Saturday evening archive series. Presented by Frank Muir, *TV Heaven* starts a 13-week run on 1 February which the channel describes as 'the most ambitious archive project ever mounted

on British television'. Other highlights of Channel 4's winter season include Sir Peter Hall's first television drama, a five-part serialization of the Mary Wesley novel *The Camomile Garden*, and a documentary series to mark the tenth anniversary of the Falklands War. Film seasons include tributes to Dirk Bogarde and Peter Sellers.

Watching television across the world

TECHNICAL officer Keith Hamer has really got television taped!

For Keith, who works on transmission construction for BT in Derby, is a "DX-TV" enthusiast. This means that with a 32-foot mast, topped by an impressive array of aerials, he can receive television programmes from nearly all over the world.

He said: "I've received TV programmes from Thailand, Canada, Dubai, the USA and even Zimbabwe, plus most European countries.

"I receive the signals the hard way. I don't use a satellite dish — my signals are bounced around the various layers in the earth's atmosphere and hopefully they land in my back garden."

Watching foreign transmissions coming from places thousands of miles away has been fascinating Keith since 1969 and he is now considered a leading authority on DX-TV. He has appeared on several BBC TV and radio



Keith Hamer has an impressive collection of BBC television test cards and music — some of which are not even in the BBC's own archives.

programmes, including Open Air, Midlands Today, Breakfast Time and Radio 1's Newsbeat.

He has also written articles for well-known journals including "Television", "Wireless World" and the European Broadcasting Union's "Technical Review".

Archives

"Apart from receiving foreign signals, I also collect British radio and television archive material. I have about 3,000 pieces of music used to

accompany BBC television test cards, plus an extensive collection of photographs and videos featuring TV programme graphics used since 1936, many of which aren't in the BBC's own archives," said Keith.

He started his BBC test card music collection in 1963 and has managed to track down recordings used during the 1950s and even some from the late 1940s.

"If I played all the music 24 hours a day, it would last for over a week," he added.

Not only does reader Keith Hamer get himself mentioned on radio and TV, he gets into print as well!

CURIOUS SALES FEATURES

by *Malcolm Burrell*

Sales "features" have dominated the television receiver industry almost since its inception. I decided to compile a list of those I can remember applying to the post-war receivers. No doubt other readers will be aware of numerous other instances. Some features - such as AGC - were to become an integral part of receiver circuitry whilst others - like the use of a torch to operate the turret tuner on some Philco models - were doomed to fail, although I suppose the concept has returned in the form of infra-red remote control.

Of course some features are geared to user demand. During the fifties, for example, as screen sizes increased, the depth of cabinets followed. More attempts were made to produce slimmer cabinets. Today, however, purchasing a colour TV of apparently compact dimensions to fit on a small shelf does result in a difficulty when the depth of the rear cover is suddenly revealed! Nevertheless, today's user is more tolerant, provided the set appears sufficiently "technical".

Again, most cabinets - which were usually produced by cabinet makers to the design of the receiver manufacturer - were of exceptionally well finished veneered (usually walnut) construction, although users often complained of the "shoddy" use of "plywood" but today are willing to accept any construction so long as it's plastic and coloured black, grey or silver.

A lighter wood finish was used for a range of "Contemporary" Pye sets designed by Robin Day around

1957. There was also the dark wood Pye "Continental" range which seemed to originate a year or so earlier. Many people remember the 17" Pye Continental but a 14" (V14, I think) version used the VT4 chassis with its characteristic edge controls (but without the inclined loudspeaker panel). Another variant, though not of the Continental styling, was the V14C console in a walnut case.

Decca's famous DM3 (around 1957) and DM4 range of consolettes with tambour doors were eventually available in a range of different veneer finishes - including birdseye maple!

Summary of "features" found on early TVs

Polyester finish

A hard-wearing coating, producing a deep shine applied to some cabinets during the "slimline" era. The finish was, however, prone to premature cracking, presumably due to heat generated within the sets.

Picture enhancement

About 1958, Pye briefly introduced a 17" receiver with a press-button switch action combined with one of the user controls. Basically, it was of little benefit but served to provide the choice of boosting the HF response of the video output stage.

Black screen

This seems to have originated with Pye. In fact the early perspex implosion screens seemed to be tinted slightly violet. The intention was to reduce reflections from the CRT faceplate whilst improving contrast under adverse ambient lighting. The idea has reappeared repeatedly in various guises.

"Polaroid" screen TV

This appeared briefly on some Pam/Invicta (basically Pye) slimline sets. The intention was again to improve picture contrast. I had a set with damaged implosion screen and ordered a replacement. To my disgust a standard "clear" perspex alternative arrived!

Deep Scene TV

In 1967, ITT used a dark tinted implosion scan which covered the entire front of the receiver. In view of the fact that the unmodified late-"VC" series dual standard chassis was used together with the Mullard "Panorama" picture tubes, the images were a little dim. The lack of black level stabilisation and, I suspect the slightly low EHT potential, spoiled an otherwise attractive concept where both rotary VHF and UHF tuners had an illuminated tuning scale.

Corner styling

Famous wedge-shaped cabinets from Ambassador. Due to the depth of TVs with 70 degree picture tubes, Ambassador sought to reduce the volume by shaping the cabinets to fit into corners of a room.

"Halo light"

This was briefly introduced by Ferguson on 17" and 21" sets of the late fifties. It consisted of a shaped tubular lamp fitted behind the picture tube mask. This provided an attractive illuminated "frame" around the picture.

Spot wobble

This was an interesting idea on Ekco sets in the early fifties. A toggle switch at the rear of the set was used to activate a circuit which caused modulation of the deflected electron beam such that it was "wobbled" vertically to diffuse the gap between the 405 lines which composed the image. Upon calling to service these sets I can never recall having found the feature in use. Another fixture on some console models was a bayonet light socket intended to enable the user to fit a small bulb to give back-lighting to the TV in the room. Again this was never utilised by customers and, although a thoughtful "extra" by today's standards, could have presented a safety hazard to the probing hands of small children.

Picture frame TV

The dream of the TV on the wall began almost as soon as television itself. "Slimline" (110 degrees deflection) monochrome tubes appeared in the UK around 1959 and Sobell/McMichael introduced a set where the mask about the picture tube protruded slightly from the front of a very slim cabinet. This was encased in a frame and sold as "picture frame" TV. It was still too deep and heavy for wall mounting but some versions of the set did boast twin elliptical loudspeakers.

Panoramic styling

Not quite the same as the later Mullard "Panorama" monochrome tubes, which had the first generation of reinforced bulbs for push-through picture tube presentations. This feature referred to an earlier Pye slimline feature where the implosion safety glass on a 21" table model was curved in theory to permit viewing from more acute angles in the room. GEC had a similar styling feature in their "bean-shaped" BT302 family, although their distinctive sets were sold as "the slender sets you'll love to live with"!

Automatic brightness control

This featured on quite a few sets from the late fifties - Philips in particular - and consisted of a light-sensitive resistor in series with the brilliance control circuit. This resistor was placed almost inconspicuously near the viewing screen so that changes in ambient lighting automatically resulted in the image brightness being compensated.

Motorised tuners

These, to my knowledge, first appeared on Philco sets around 1957 complete with wired handset. Since the channel coil "biscuits" in the turret tuners were fitted in numerical order, the operation of channel changing resulted in loss of picture and sound as the tuner clanged around to the alternative channel position.

Pye introduced a similar concept with a rotary incremental tuner on their slimline sets in the late fifties.

Glide drive

This was quite a headache to the serviceman and consisted of a horizontal tuning scale on the top of a late-fifties slimline Ferguson. Depressing the key and moving along to the desired channel number caused rotation of the Fireball tuner. The mechanism was operated by a wire-drive which eventually snapped. This was tricky to replace and it was necessary to have the correct replacement since conventional drive **cord** was completely inadequate.

Sound mirror

Starting with the V310 in 1957, Murphy Radio produced a range of 17" and 21" receivers in wrap-around plywood cabinets. The user controls together with the elliptical loudspeaker were positioned in a recess beneath a hinged plastic lid on top of the set. Depressing the on/off switch caused the lid to open to function as a sound "mirror", whilst also permitting access to the controls.

Black-level stabilisation

The trend throughout the fifties and sixties had been to economise on component count and performance. This resulted in the display of very "grey" images when "night" scenes were broadcast. During the late sixties, however, the last dual-standard RBM monochrome receivers featured black-level stabilisation. These sets had an excellent performance and possessed an integrated UHF/VHF transistorised tuner containing keyplates to activate the 405/625 system switch. The IF strip was all transistorised, whilst the video amp/sync separator was a PFL200 valve, about which the circuitry was designed to give black level stabilisation on both standards. With

the contrast controls and brightness correctly adjusted, quite excellent pictures could be obtained. Various common faults were related to the electrolytic capacitors around this circuit, though. Line output transformers often failed (especially in hot weather) whilst the transistors in the tuner were almost certain to fail after a thunderstorm! Most "preset" controls were positioned conveniently at the rear - too conveniently! Users often obscured intermittent faults by twiddling them all, then giving incorrect information to the service engineer.

Featherlite

ITT-KB produced this in the late sixties. It was one of the most compact mains only "portable" sets and featured a 110 degrees General Electric 11" picture tube (made in Italy) and a valved, hand-wired, wrap-around (VC11) chassis design - basically a scaled-down version of the full-size dual standard receivers. The only transistors were in the UHF tuner, which was often omitted on sets delivered to non-625 lines areas. The tube was prone to O/C heater (sometimes due to the heater chain rectifier becoming S/C) whilst the line output transformer also often failed. Ferguson produced a budget set of very similar appearance but this was for operation on 405 lines only.

20% larger picture

The 14" "rectangular" picture tube originated in the late forties. It was quite attractive and became well-known in the lower-cost sets of the fifties. Its main characteristic was the parallel sides and rounded corners, unlike its larger 17" brother, where the screen was more curved. In 1957-58 Ferguson introduced their "Flight" mains portable featuring a 14" tube with similar curved sides and 90 degrees deflection, but a 14"

diagonal. This was advertised as having a 20 per cent larger image.

Automatic Picture Control (APC)

This seems to have been exploited by Pye initially in their V4 and V7 family; it's better known as Automatic Gain Control (AGC).

Double "D" Screen

Most early TV receivers had circular cathode ray tubes. Much of the screen was masked to provide an approximately rectangular visible viewing area. Usually the corners of this area extended almost to the perimeter of the screen, thus the diagonal measurement was almost that of the screen diameter. UK manufacturers began to exploit part of the concealed edges of the screen to increase the image size, although this resulted in the left and right hand sides being very curved indeed. The 9" Bush TV22 is one example. Some North American makers (e.g. Zenith) went to extremes to allow full use of the entire circular screen area, incidentally!

Flywheel sync

Weak, noisy fringe area reception often caused images with ragged edges and intermittent loss of line sync. "Flywheel" sync introduced a phase-locked loop to the line oscillator, resulting in a better averaging of line synchronisation under adverse conditions. One receiver was the Pye V4 series which used a complex circuit with a sync transformer. Flywheel sync, however, does cause problems when receivers are used with domestic video recorders and modern receivers often switch to "hard-lock" circuits in this mode.

Printed circuit reliability

This phrase was adopted as a slogan by Pye when they began using printed circuits in the mid-fifties with the "Contemporary" set range. Most makers followed suit, although the technique was not as reliable as anticipated, since the paxolin substrate was susceptible to distortion or carbonisation with heat. Certain portable receivers were extremely unreliable as a result. Radio and Allied (Sobell and McMichael) were quick to adopt double-sided printed boards. Their portables in two-tone red/cream cases were popular with users of set-top and indoor aerials. Economies in construction and design resulted in sets using miniature components, fragile - often "noisy" - user controls mounted on a single paxolin strip, tuners which were inaccessible for contact cleaning and, worst of all, problems of instability on one or both channels, usually due to the proximity of the room aerial!

Hand-wired

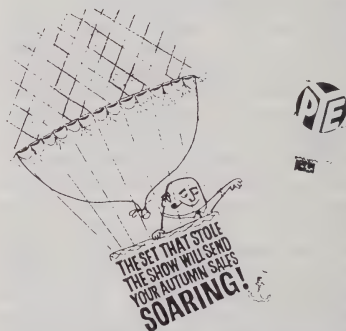
Until the mid-fifties all sets had been assembled manually on metal chassis. KB (later ITT-KB) had briefly indulged in the printed circuit "revolution" but, from the mid-sixties, were quick to boast of their "hand-wired" receivers. In fact their first production dual-standard colour receivers were also of this construction.

"Interlace" control

Vertical hold controls were almost obligatory on TV receivers until recent times. Careful adjustment was often required to ensure satisfactory picture locking and minimise the appearance of the 405 line structure, which could become more prominent due to "line pairing" effects. Some manufacturers

incorporated a "fine" vertical hold control, sometimes called an "interlace control."

A common problem apparent with one otherwise excellent slimline, 405 lines only, receiver was the gradual impairment of interlace such that the image appeared to be composed of 202.5 lines! This did cause complaints from users. Although KB introduced a modification they explained the actual cause was interaction between the line and field deflection coils, which were expensive. Nevertheless I did once succeed in curing the problem by their replacement.



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Get these sales aids to work now. Don't forget the FREE blocks available for your own local press advertising. NOW is the time to link your name with Pye. Get maximum benefit from this exciting new kind of viewing.



AUTOMATIC TUNING TV

WITH REMOTE CONTROL

A SHOCKING TALE

John Wakely gives a timely reminder about the lethal voltages lurking inside old sets. If you are involved in repairing old sets please read this very carefully.

Young bucks not familiar with mains-derived EHT must read the following before attempting to overhaul or modify sets using this technique.

Until the introduction of RF and flyback systems, the EHT supply of TV receivers was obtained from the mains supply via a step-up transformer, valve half-wave rectifier, smoothing capacitor and bleed resistor network, as shown in the accompanying diagram. The circuit changed little from 1936 to 1948.

These systems produce approximately 5kV to the final anode of the CRT but it must be noted that higher potentials are available in a few rare voltage-doubler models, the Ekco 15" console being one that comes to mind.

So why the caution? After all, it's only 5kV, no more than the focus potential of a modern colour TV. The reason is that the mains transformer produces a low impedance 50 c/s supply that does not collapse if you happen to put your hand across it. Yes, your very own Dungeness B in your living room!

When servicing, a few simple points will prolong your well-being. Keep one hand behind your back. This will prevent a shock across your body when testing. Don't laugh. A number of early TV engineers were electrocuted servicing these units.

Note that the chain of 4.7megohms bleed resistors can go open circuit, leaving the capacitors

fully charged after switch-off.

When starting work, switch off set. *Remove mains plug.*

Discharge all EHT smoothing and, if fitted, reservoir capacitors by shorting them out with a 1k ohms resistor for 30 seconds and then by permanent links whilst working on the unit. Make up the links using plastic insulated rods, crocodile clips and probes. *Do not come into contact with any part of the EHT circuit until you have carried out the above.*

Do not forget to remove all shorting links before applying power again. HVR2 and V16 valves are difficult to obtain! [Though Vintage Wireless Company in Bristol have some HVR2s.]

So you have a faulty EHT power pack on your vintage set. How do you start?

Common faults are:

1. Breakdown of the high voltage secondary causing arcing, smoke, very low EHT or in the early stages, white interference spots on the picture with a general lack of brilliance.
2. Faulty EHT rectifier valve such as the Mullard HVR2, Mazda V22 or Marconi V16. Symptoms such as internal sparking, blue glow (soft valve) are common.
3. Failure of smoothing condenser,

typically 0.1uF at 7kV. This can go short circuit and can damage the valve and if the fuses don't fail, the transformer as well.

If you have a failed transformer and cannot wait to get that raster, you may wish to try a few of these suggestions.

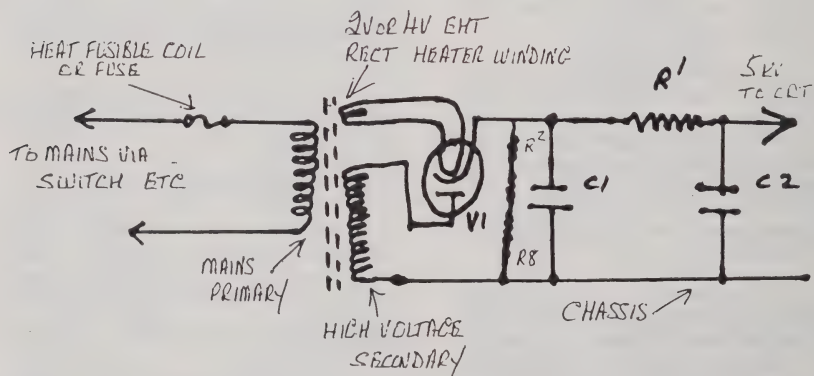
Silicon diodes of BY182 type will act as temporary test EHT rectifiers if used with a 47k resistor at the anode to act as a surge limiter. Transformers removed from small neon signs produce around 2 to 4kV and make good emergency replacements. Wire in with EHT cable and *take care*.

The focus voltage in most old colour TV sets is around 4.5kV and can be hitched up to test. Note, the colour TV will no doubt have a live chassis. Run it from an isolating transformer for safety.

EHT triplers removed from old colour TVs and Thorn mono chassis will produce EHT when their input is connected to the line output valve anode (top cap).

Mains EHT transformers can be rewound to complete your restoration but the cost is high. Not surprising when you consider that the high voltage secondary may contain up to 7,000 turns of hair-thin wire in layers. And that's to say nothing of the wax and tar that have to be removed to gain access. (Speaking of tar, do you remember the smell of tar, smoke and fumes that erupted from a Pye V4 when replacing the line output transformer?)

Some form of varying the mains input is a great advantage. Use a variac or a tapped transformer. This is a very handy article for the restorer of vintage sets, allowing a gradual build-up of power. Shorts, etc. can be detected before serious damage occurs. Good luck and *take care*.



Typical component values:

V1 HVR2, U16, V22.
 R1 100KΩ, 1-watt.
 R2 - R8 seven 4.7MΩ 1-watt resistors (bleed)
 C1 + C2 .1uF 7kV oil paper condensers, Visconol* or BICC.
 * safety hazard - see next issue!

NOTES AND QUERIES

HOW DID THEY DO IT?

Your editor suffers from an insatiable curiosity about things of minor concern to most people. Nonetheless he was determined to find out how the French carried on a simultaneous service on 441 and 819 lines.

Originally they used separate cameras in the same studio, a very straightforward solution but one which could lead to obvious difficulties. Marc Chamley, who works for TdF (Télévision de France) explains that they used special optical converters with the aid of a green-screen monitor and a TV camera. The equipment evolved over the course of time but the principle remained unchanged until the demise of the 441 line service in 1956.

He notes that all other international conversions followed the same course until the BBC brought out an electronic converter (525 to 625 lines) in 1965.

Optical converters were also used in the republic of Ireland, studio material being originated in 625 lines. The equipment was quite sophisticated and may have been made by Marconi, who used to list this apparatus in their catalogues.

COLLECTORS AND THEIR COLLECTIONS

Don Hauff, Minneapolis

My British pre-war TV is, I believe, the Model 707. I have not done any restoration of the cabinet or the electronics. The cabinet has the original finish which is in very nice condition. There is much luster, and some flaking of the finish on the top. There are also some very small holes in the one side of the cabinet. They appear to be a defect in the wood or some type of insect or termite. I have never seen this before, but it is not very noticeable as you can see from the photo. The serial number is 2654. It has the original back and appears to have many, if not all, of the Marconi tubes.

The set was purchased from Bernard Sampson several years ago and I am more interested in pre-war US TV and US classic radios, such as the E.H. Scott and McMurdo Silver radios. I have enclosed a list of items which I may consider trading for.

My collection of TVs includes

- two Western scanning disk TVs;
- scanning disk, lamp and amplifier from Daven Corp.;
- Raytheon Kino lamp with colorful box;

- General Electric HM181 5" pre-war TV;
- approx. 50 to 75 different 7" TVs 1946 to 1950;
- many magazines 192B-1950 on TV, including a nearly complete set of the "Television" mag from England;
- many other collectible sets including 3" Espey, 3" Pilot, Philco Predicta, Philco Safari, Sony 8-301W, etc.

I also have a collection of radios that includes a Scott, McMurdo Silver, Sparton Bluebird, couple of catalins, several novelty, many early transistors, etc.

Are there any US pre-war sets in England?

You can write to Don at Box 16351, Minneapolis, MN55416, USA. His advertisement appears in the Market Place section.

Don's pre-war TV sounds very nice; these sets are not easy to find nowadays. I think only two pre-war sets have come onto the market in the past three years or so. Don's wood defect sounds like woodworm, which will spread if it is fresh, though probably the damage occurred years ago. It would be worth spraying inside with an insecticide. Severe woodworm damage as well as looking unsightly can make the wood weak and brittle.

These sets are quite reliable generally. The only problem is ion burn on the face of the picture tube. There is a company - Display Electronics of Uxbridge - which can rebuild these tubes but the process is expensive and they naturally cannot guarantee the tube won't suffer in the process. Of course, it would be nice to see a really bright picture on the screen, but these tubes were not expected to last and it is a miracle that they still work at all.

The rest of Don's collection sounds very good. The Sony 8-301 was their first ever TV (a futuristically styled 8" portable) which was not marketed in Britain. I believe there are only two examples in Britain and one of those is in a museum. The first UK model Sony TV was the 9-306 (dual-standard 405 and 625 lines). It was also made in a 525 line version for the NTSC countries, even a quad-standard version for the west European market (625 CCIR, 625 Belgium, 625 France and 819 France).

As for pre-war USA TVs, I am not aware of any in Europe; does anyone else know? I estimate about 100 to 200 pre-war British sets have survived in the UK, Europe and the USA, while there are probably only half a dozen pre-war German sets surviving. (I am not aware of a pre-war French 441 line set preserved but I have not seen the Radio-France museum in Paris yet.) [AE]

RECORDING NOTES

An expanded section this time ...

VHS RECORDERS SUITABLE FOR 405 LINES

As we have said before, you can use almost any normal current system (625 line) video recorder for 405 line recording and playback - only a very few machines refuse to handle it. Many, however, exhibit a kind of ghosting effect on playback which may or may not worry you (the problem is not on the recording, thankfully, but just in the replay processing inside the VCR).

Among the video recorders which do not suffer from this ghosting are the early JVC-manufactured "piano key" and early push-button machines (all top-loaders), which can be found under the JVC, Fergusuon, Baird, Telefunken and other names. The styling varies even between differently badged examples of the same model, so it is difficult to show a picture for identification, though if you tell a dealer you are looking for a 3V29 clone, he will know what you mean. These recorders are large, heavy and old - but generally very reliable. Spare parts are widely available (only heads, drive belts and idler assemblies are likely to fail) and quite cheap. For a used example you can expect to pay between £50 and £100 plus perhaps £30 if it needs overhauling. Picture quality is remarkably good, surpassed only by the model described next.

Of current (or more accurately, recent) production VCRs which play 405 lines, the National Panasonic NV-J35 stands out. Now just replaced by a new model, it is being sold off at around £350. It is a real cracker: lightweight, compact and well-featured (it has useful functions like audio dub and insert edit, which are missing on most low-cost models). Picture quality is top-notch, especially on 405 lines. Not a trace of a ghost and a crystal-clear picture - magic! It has only one annoying feature, namely that the tuner is disconnected electronically as soon as you plug a connector into the auxiliary input sockets; I think there was an internal modification to correct this described in **Television** magazine some months back.

3V29 CLINIC

Four readers have contributed some hints and tips on the 3V29 (what a marvellous bunch you all are!) -

1. When powering up the recorder (rear switch), ensure it is switched to STANDBY rather than ON (on the front panel). Otherwise the cassette lamp inside has a habit of burning out, and without that lamp the machine will not run! Replacing the lamp is not expensive or even time-consuming, but if you don't have any bulbs in stock ... [David Boynes, Dave Higginson]

2. On timer recordings which do not use up the complete length of a cassette, the machine switches off still laced-up. I forgot about this one morning and simply ejected the tape - disaster! Fortunately no damage was done to the machine on opening up and extracting the damaged tape. It is essential to switch

the machine ON and allow to unlace prior to ejecting (which is an entirely mechanical, not electronic, process) [Brian Renforth]

3. The JVC HRD-7200 (Ferguson 3V29) is the best video recorder ever made and I don't think any new machine will ever reach such a high standard of reliability. The only problem you encounter is the loading belt, cassette lamp and the odd idler or clutch. A superb machine that is as good now as it was in 1981. I have never replaced a set of heads on one of these yet! I stock all the bits for these. [John Wakely, London SW19. Tel: 081-542 3861]

4. See also the January and February 1992 issues of *Television* magazine for more detailed articles.

TAPE FORMAT CONVERSION

The following people can offer tape format conversion, i.e. they can copy from one tape (not video) standard to another. Please contact them direct; charges are by negotiation.

VIDEO

MARTIN LOACH has the following VTR formats.

One-inch reel to reel: Ampex VR7003 (A format), Philips Peto-Scott EL3400, IVC 826.

Two-thirds inch reel to reel: Ikegami TVR401

Half-inch reel to reel: Philips LDL, Rank-Nivico KU800, Sony CV-2000, Sony CV-2100, Shibaden, ELAJ-1 (e.g. high density Hitachi, National, Sony, Sanyo.)

Quarter-inch reel to reel: Akai VT100.

Cassette: Betamax, Grundig SVR, Philips N1500, Philips N1700, Sony U-Matic (low band), V2000, VHS.

Ring him on Oxford 0865-735821 or write to 96 Lashford Lane, Dry Sandford, Abingdon, OX13 6EB.

RON VANSITTART in Margate has a formidable array of formats at his disposal. Among the less common ones are National (Panasonic) cartridge (Omnivision), one-inch C format, Philips VCR 1500 and 2000 and Panasonic ½" ELAJ. He also has telecine facilities and while he earns his living from selling time on these facilities, he is prepared to transfer genuine archive material at a nominal charge. You can ring him on 0843-292802.

PARREE AUDIO-VIDEO in Ealing offer Quadruplex (625 line high and low band, 525, 405 and 819 lines). They also deal in C format, low-band U-Matic and the following ½" variants (Sony CV-2000, Sony CV-2100, ELAJ (high and low density, monochrome and colour), Shibaden and 525 line ELAJ. Their cassette formats include Betamax (standard and super), VHS, S-VHS, Video 8, Philips (1500, 1700 and V2000), Grundig SVR and 4X4, and Akai 1/4" monochrome and colour formats. Finally, other open reel formats handled are Ampex 1" CCTV and Philips 1". Enquiries in writing please to Parree Audio-Video, 4 Glenfield Road, Ealing, London W13 9JZ.

PAT HILDRED has VHS, U-Matic, National cartridge and Technicolor/Funai Microvideo 1/4" cassette. Write to him at 35 Broomfield, Adel, Leeds, LS16 6AE.

FLINTDOWN CHANNEL 5 TELEVISION claim to have a collection of vintage VCRs so vast it confuses even the most ardent of format spotters. Contact Donald Blakely, Chief Engineer, Flintdown Channel 5 television, 339 Clifton Drive South, St. Annes on Sea, Lancs., FY8 1LP.

Nobody seems to have listed BBC VERA - yet! That said, at least one piece of tape remains from this pioneering format.

AUDIO TRANSCRIPTION

On the subject of audio recordings, PAUL SAWTELL is extremely well equipped to convert reel-to-reel recordings to compact cassette and has offered to help out readers. He can handle full, half or quarter track material at any speed from 1 7/8 to 15 inches per second. Charges by negotiation: write to him (with SAE) at 20 Seymour Road, Wollescote, Stourbridge, West Midlands, DY9 8TB.

BRIAN RENFORTH can also handle half or quarter track open reel to cassette at either 1 7/8, 3 3/4 or 7 1/2 i.p.s. up to 7" reels in mono only. Send tapes and postage to Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle upon Tyne, NE2 1RD. Recorded delivery may be safer.

PARREE AUDIO-VIDEO (address above) offer high quality disc transcription, Compact Disc transfer, quarter-inch tape on half or quarter-track at speeds of 15/16 up to 15 inches per second. Also eight-track cartridge, compact cassette, DAT, microcassette, Philips minicassette and most dictation machine formats.

This list would appear to exhaust most formats, but what about Sony Elcaset or the Grundig DC cassette? If you can offer help with old tape standards, please drop your editor a line (71 Falcutt Way, Northampton, NN2 8PH) or ring 0604-844130.

TAPE STOCK

Yes, obsolete tape! People requiring cassette tapes for Technicolor 1/4" and Philips 1500, 1700 and V2000 VCRs should contact Stephen Albrow, Globe Video Services, 192 Castelnau, London, SW13 9DH. Tel: 081-748 1453.

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EARLY WIRELESS by A. Constable. This excellent book retraces the paths of history which culminated in the final appearance of the wireless set. Many early sets are illustrated. Much information is provided for the wireless historian. 167 pages, includes half tones. Laminated boards. Brand new £8.50, p&p £1.50.

CLANDESTINE WARFARE. James Ladd and Keith Melton. This interesting and informative book studies the weapons and equipment employed by the SOE and OSS during World War II. Includes a chapter on radio communications equipment, with photos of transceivers, etc. With a chapter on collecting military and industrial intelligence, selection and training, and sabotage. Brand new. Published £14.95, our price £9.95 plus £1.25 p&p.

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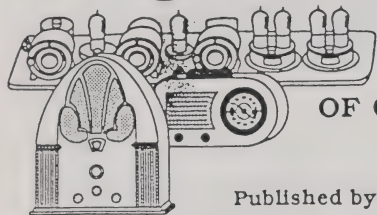
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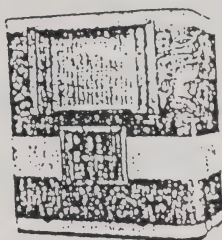
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The Editor, Chas.E.Miller, has been engaged professionally in radio work since 1948 and in technical journalism since the early 1970's. His book *A Practical Handbook of Valve Radio Repair* is the definitive work on the subject. The various writers who contribute are also well qualified in their fields and provide a valuable store of information for the readers. The Radiophile also offers its subscribers a service that is unmatched elsewhere: its large library of service sheets and manuals covers a vast range of models and these are available as photo-copies at very reasonable prices - typically half or less those charged by specialist firms. The book department has on offer hundreds of volumes dealing with vintage radio and allied subjects. In addition readers may place small advertisements free of charge. The Friends of The Radiophile, an informal association, operates "get-togethers" every six months at which readers meet to buy, sell or exchange equipment - and chat - in a friendly, relaxed atmosphere markedly different from other such functions. Full details of forthcoming events are given in the magazine.

At present a six-issue subscription to The Radiophile costs just £15.* Do yourself a favour by sending off your subscription now so that you will miss no more issues! If you would like to see a specimen copy first, to show you what you have been missing, send just £2.50. All back numbers are available at a cost of £2.50 each, including postage. Special rates will be quoted for large quantities.

Our telephone number is 0785 284696. It is manned from 0900 - 1300 and 1400 - 1700 Monday to Friday; an answering machine is usually available at other times.

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The Radiophile, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 ONP.

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This is the area for buying and selling all kinds of things to do with television, new or old.

Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to "prune" out the least relevant adverts or hold them over until next time.

Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating "stale" material.

Traders are also welcome here but we do require people who are commercial dealers to state this in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is "trade".

Test card music is subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. *405 Alive* will not accept any advertisements from persons engaged in this activity.

Also please note that we do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items "of doubtful origin" and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

We have had a number of ads requesting 405 line recordings and circuit diagrams for standards converters and Band I modulators - why haven't we printed them? Well, the ads for videotape recordings were getting out of hand and there was no response to our idea of a clearing house. Building a standards converter is a major undertaking (parts are likely to cost £300 minimum) but one of our members who has built one is now working on a set of printed circuit boards and parts lists. Watch this space! And two designs for modulators have been published in *Television* magazine - see issue 1 of *405 Alive*, pages 10/11. We can supply photocopies at 10p a page.

Please note that we are not in a position to supply circuit diagrams, service sheets or other information on equipment. For this you need to read the small advertisements below and those published each month in *Television* magazine. But we will also print requests for help in this section of the newsletter. Most valves and other components are not hard to find: we recommend **Billington Valves** (0403-210729), **Kenzen** (021-446 4346), **Wilson Valves** (04575-6114) and **PM Components** (0474-560521). For hard-to-find transistors we have heard of **AQL Technology** (0252-341711) **The Semiconductor Archives** (081-691 7908) and **Vectis Components Ltd.** (0705-669885). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

The advertisements start on the next page.

AVAILABLE AGAIN after two years: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff - ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £12.24, post paid and including VAT. Smaller quantities are not available from Greygate, only in multiples of 12 tubes. Send your order to Greygate Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0533-877777). And do it today while stocks are still available!

(If you really want only one or two tubes, small quantities were available at time of writing from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP at £1.95 a tube plus postage.)

VINTAGE TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation - deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries - thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427 - 890768.

FOR SALE: Valves for your 405 line TV (and other equipment) can be obtained from **Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG.** Send SAE for quotation by return or telephone 021-446 4346 or fax (new number -

please note) 021-446 4245. Many thousands of new, boxed valves at unbeatable prices. We can also supply components, e.g. "spot-tip-body" colour coded resistors, wirewound resistors, droppers, EHT capacitors, etc. etc. Send for our latest 26 page catalogue of goodies - only £1 plus A4 size SAE with 32p stamp please. Interesting items available now include: ex-IBA UHF television transmitter (parts of), about 1/2 tonne of ex-BBC video and audio equipment (mostly 19" rack mounting) and lots of 19" video monitors. Callers welcome but please telephone the warehouse first.(T)

FOR SALE: Printed circuit board for David Looser's design of Band 1 modulator. Size 160 x 100 mm, undrilled. £10 including post and packing. Dave Boynes, 12 The Garth, Winlaton, Blaydon, NE21 6DD. Tel: 091-414 4751.

FOR SALE: Sony CV-2000B 405 line video tape recorder, good condition but not used for 5 years, so not guaranteed to work immediately. £10. Also Bush DAC90 radio and GEC 5444 six-band radio (1956), both bakelite cabinets - offers? Mr Leon, Leon Electronics, Gatwick, Sussex. Tele: 0293-520536.

FOR SALE: various 1950s TVs - Pye, Bush, Ekco, etc, some in very good condition and none over £50. Steve Harris, 0244-661062.

FOR SALE: The following items have been donated to the British Amateur Television Club to raise funds. All proceeds go to the BATC. BATC members may claim a discount. All items must be collected.

* Marconi Mk4 picture and waveform monitor, compete, handbook, valve, 405/525/625 capable, will need some rewiring£30.00

* Taylor Taylor Hobson "Studio

Varotol" 10:1 zoom lens 35mm.
Image format ...TV88 mount fits I.O.
Cameras.....£40.00

* Marconi Industrial vidicon camera,
Head only, valve, circa 1960.

* Rank bush Murphy Monitors 9"
solid state 405/625 autoswitch
handbook, Mains/Batt., early 60's, fair
condition....£25.00

* EMI switching matrix, big, circa late
60's

* Bell & Howell 16mm film projectors
"Filmsound", some very modern,
some not so modern, optical sound
or mag/opt. sound, from ..£40-150

* Reliance studio vidicon camera
with viewfinder, clean but viewfinder
tube has spots, no data, quite
big.....£20.00

* Audix 50watt power amps, 2U
rackmount, line in, 8ohms/100v O/p.
£15 each or pair for £25.00

* Image Orthicon tube P811G
unboxed condition unknown....£5
collect; Ditto Boxed.....£15 collect
or + post at buyer's risk

* Tektronix 'scope tubes, selection
available: phone.

These items are personal sales:

* Fi-cord portable tape recorder circa
mid-60s, in nice condition,
collectible, offers....

* ¼" recording tape Afga PER368,
box of ten tapes \$5.00

* BBC Anchor caption equipment,
keyboards, etc, fairly big, could be
collectible needs good home.

Contact B. Summers 081 998 4739
answerphone, leave message.

FOR SALE: * Illuminated diascope
for I.O. camera, new condition, with
power supply for lamp. Slides onto
lens, takes two 2" x 2" slides (latter

not supplied but may be available at
cost). £50 or swap.

* Marconi Mk 4 studio monitor,
405/625 line auto-switching. Valve
technology (of course), 14" screen, in
good working condition, with
handbook. Big. *** SOLD ***.

* Old copies of the **Radio Times**,
pages a bit yellow and brittle round
the edges but complete with all radio
programmes. 6.11.36 and 16.12.49
(North of England edition). £5 each
including postage.

* Panasonic portable VHS recorder
NV-180E, £250.

* Two Pye Lynx cameras, clean but
untested, ideal for conversion to 405
lines, £20 each each or £30 the pair.
Carriage extra or collect.

* Three Sony CV-2000 VTRs, none
working, some missing a few parts.
Free to anyone who needs them and
will collect.

* Airmec Televet type 877, complete
but very uncare for (saved from
skip), needs repaint and new
capacitors but does give a trace on
CRT. £5 to cover my collection costs.
Andy Emmerson G8PTH, 71 Falcutt
Way, Northampton, NN2 8PH.

FOR SALE: Parts to make your own
modulator. Rediffusion modulator
cans, unmodified - you need a pair
for sound and vision. £10 a pair, data
supplied (only three pairs available).
Crystals for channel B1, pair of sound
& vision £12 (only one pair available).
Black plastic case (two available) £3.
All prices **include** inland postage.
Because quantities are limited please
order soon and either ring first to
check availability or send SAE for
return of your cheque if sold out.
Andy Emmerson, 71 Falcutt Way,
Northampton, NN2 8PH. Tele: 0604-
844130.

FOR SALE: Wireless and television
technical books and magazines
dating from 1938. Includes Practical
Television from 1957 and Wireless
World from 1949. Everything must go
as I need more room. Send SAE for
copy of lists to: Nigel Phillips, ☺

Johnstone Road, Oakdale, Poole, Dorset, BH15 3HT. Tel: 0202-670733.

FOR SALE: English Electric 16" console set (with metal cone tube), BBC TV channels plus FM radio. Complete and in reasonable condition, but untested. Quite large! £10 ono. I may have other 1950s sets by the time you read this so please ask. Pat Hildred, 0532-670501 weekday evenings or 081-458 4426 answerphone.

FOR SALE: most EMI (HMV, Marconi, Columbia, etc.) service information for radios, TV and audio, 1929-1950s. Many original service sheets, manuals, instruction books for sale. John Gillies, 081-573 7517.

FOR SALE: 12 brand-new boxed heads for Philips N1500 VCRs, £20 each. 50 brand-new 1700 series tapes with running times from LVC90 - LVC120 - LVC150. Price around £5 each. Carl Truman, 21 Sharman Avenue, Watton, Norfolk, IP25 6EG. Tel: 0953-882308 after 6pm, not Tuesdays.

FREE - YOUR AD COULD BE HERE
There's no charge at all if you're a subscriber...

INTERESTED in telephones and telegraphs? The Telecom Heritage Group is for you then, with four magazines and a swapmeet a year. Send SAE to THG, P.O. Box 499, Bishopbriggs, Glasgow, G64 3JR.

WANTED: I am looking for examples of early colour TVs, especially dual-standard Bush, Murphy, Thorn, Pye or Decca models. Anything unusual would be of particular interest. I am also seeking examples of two early post-war GEC models, BT7092 and BT2147, and of course anything pre-war (isn't everyone?!). My telephone number is Coddensham 0449 79-366. Mike King, Crowfield Cottage, Stone Street, Crowfield, Ipswich, Suffolk, IP6 9TA.

WANTED: Mirror-lid TV, any condition considered. Details and price to Barrie Portas, 4 Summerfield Avenue, Waltham, Grimsby, DN37 0NH. Tel: 0472-824839.

WANTED: Old studio equipment - camera pedestal, pan & tilt head (wedge fitting), 625 colour SPG, other stdio items would be of interests including the possibility of a complete O.B. truck, the older the better. Steve Harris, 0244-661062.

WANTED: buy/borrow/swap old TV programmes on 16mm film. I'm gradually building up an interesting archive! Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. 0604-844130.

WANTED:

* To borrow: can anyone lend me a Lektrokit catalogue (any period) and/or a mid-1970s Radiospares catalogue? I'll pay postage both ways and return these rapidly. Thanks.

* To buy: *Basic Television* part 2 (Technical Press). Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (tel: 0604 - 844130).

WANTED: Who wants to sell me a pre-war TV set? I can offer in exchange a Telehor Nipkow disc set of 1932. I prefer a table top set. I also wish to buy the GEC 9" television and radio receiver from 1947 (SETMAKERS page 307). I offer a good price for a good set (not a ridiculous price, I am still a collector). Rudi Sillen, Limberg 31, B-2230 HERSELT, Belgium. Tel: 010 32 14-546889.

WANTED: Pre-war TV, any make, any condition. Pye B16T. CRTs 3/3, 3/16 and 3/1. I can collect. Pre-war books on TV. Data on Ekco TX275. Please help me with standards conversion (625->405 and/or 625->819). If you have a Philips 663A or know of it, please exchange findings with me. Offered: help with

documentation. Some crystals 41.5MHz at cost (£6 each plus postage, or I can bring them to a swapmeet). Jac Janssen, Hoge Ham 117d, 5104JD DONGEN, The Netherlands. Tel. (evenings) from UK: 010 31 1623-18158. Thanks!

WANTED: Pye V4 or VT4 TV, Pye broadcast equipment, the mauve and light blue valve type. What have you? Information on the Pye Broadcast Staticon camera, type 2130 D6Y. Need manual, lenses, any info. Michael Bond, 0733-53998.

WANTED: old ATV Television Show Books, number 2 and up. Also wanted 16mm opt. sound ATV logo, starts. Mr D.W. Probert, 16 Woden Road East, Wednesbury, West Midlands, WS10 0RG.

WANTED: ITV year books from first edition (?1962) to the last. Also prints/slides of test cards/tuning signals used by the BBC/ITA. Malcolm O'Neill, 80 Welbeck Road, Carshalton, Surrey, SM5 1TA.

WANTED: *The Authority's Transmitters* (an early ITV publication) and BBC television publicity handouts of the 1950s and 60s. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

WANTED: OLD CAMERA TUBES and similar imaging devices of various types and age (and related data, etc.) sought for historic (!) collection. Particularly welcome would be an Orthicon, EMI 9831 vidicons, an Ebitron, an Image Isocon or a 1.5" vidicon. Tubes that are not operable *are* suitable, so if you replace tubes in cameras please don't throw the old ones away but contact Peter Delaney, 6 East View Close, Wargrave, Berks., RG10 8BJ (tel: Wargrave 0734-403121).

WANTED: Any 405 line video tape VHS or Betamax and any highly qualified electronic technician to

make me a modulator to put sound and vision on old set. J. Pinner, 88 Macaulay Avenue, Great Shelford, Cambridge, CB2 5AF.

WANTED: 405-625 system switch slider for Thorn 1400 chassis (scrap chassis will do). Also new CRT type A59 25W/S 23" mono or equivalent (not urgently required but would be nice to have if ever needed!). Costs will be met. Write to Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-upon-Tyne, NE2 1RD.

WANTED: For restoration of Pye B18T/BV20, preset control panel or individual sliders, the split HT surge-limiting resistor 2 x 94, original service manual. Also wanted, the following Grundig reel-to-reel recorders: TK2, TK3, TK4, TK7, TK10, TK15, TK16, TK22, TK40, TK60, TK64, TK400. Any original Grundig reel-to-reel manuals and Grundig Technical Information Bulletins. Mike Maxey G8CTJ, 28 Herald way, Burbage, Leicester, LE10 2NX.

SWAP: I have user handbooks for the Cossor models 930T and 934, also Bush TV24 (the last is a bit dog-eared). I'll be pleased to swap all three for the Bush TV22 instructions (I don't want to sell them). Andy Emmerson, 0604-844130.

FOR TRADE: 1938 Marconi television, original finish, all knobs, with back and most (not all) original Marconi tubes. No restoration attempted. Photos available.

POSSIBLE TRADES CONSIDERED:

1. Pre-war TVs by RCA, GE, Andrea (not kit), etc. No mirror-in-the lid sets.
2. Early scanning disk sets, must have factory-made cabinet.
3. ZENITH Stratosphere, 25 tube set, or 16A63.
4. Scott 30-tube Philharmonic in Warrington.

5. **McMurdo Silver Masterpiece V** or VI.
 6. **Crosley WLW.**
 7. **1935 Lincoln 20-tube** Symphonic.
 8. **Other rare radios considered.**
- Don Hauff, Box 16351, Minneapolis, MN 55416, USA.

WANTED: Cream rubber mask for VCR97 tube. Ring Alan on 0424-893078.

WANTED: early 1950s console set, must have doors; dual-standard or 625 line-only black & white sync pulse generator, preferably rack-mounted, BBC "white unit" PLUGE; rack-mounted audio monitor unit of any description. Pat Hildred, 0532-670501 weekday evenings or 081-458 4426 answerphone.

WANTED: CRT adapter type 445 for Windsor valve tester; CRTs TA10, CRM92, 6501, 6505; Frame oscillator transformer for Invicta T102 TV; Television receivers Marconi VC53/73 and Pye D18T, Vidor CN377, Mullard MTS389. Clive Mason, 0384-872744.

TELECINE (standard 8, super 8, 9.5 and 16mm) and 525/625 PAL/SECAM/NTSC standards conversion work. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Plato Video, 70 Richmond Hill, Bournemouth, BH2 6JA. Tel: 0202-24382.

CALLING ALL DXers! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be reading **Transponder**, the definitive subscription newsletter. For details ring 0270-580099 or send SAE to Transponder, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

RECOMMENDED SHOP: J. & N. Bull Electrical, 250 Portland Road, Hove, Sussex has old TV servicing equipment from time to time, also obsolete and spare parts at reasonable prices - Albert Pritchard.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 071-928 3535 (switchboard) or 071-401 2636 (recorded information line).

NOTHING to do with vintage TV but if you are interested in the "alternative" video and independent TV production scene, you may care to read *Independent Media*, a thick monthly magazine costing £1.25. Full details from Independent Media, 7 Campbell Court, Bramley, Basingstoke, Hants., RG26 5EG. Telephone 0256 - 882032.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, Melody's Antique Galleries, 32 City Road, Chester. Tel: 0244 - 328968 or 661062.

TEST CARD VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards

included.

Also ... "Exotic TV Idents" from East Germany, USSR, Poland, Czechoslovakia, Estonia, Romania, Mongolia, Libya, Algeria, New York, "BBC London", etc. Over 80 test cards, station idents, news programmes and start-of-day recordings, lasting 49 minutes in all.

Both titles cost £9.99, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

TELECINE: At last - an affordable telecine service! If you want 16mm films (not other gauges, sorry) transferred to VHS or S-VHS but cannot afford the usual charges, how about giving me a call? You can collect/deliver and supply your own tape to save money if you prefer. Quantity prices are available, too. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604-844130.

BOOKS! Large new catalogue of second-hand radio and TV books. Send four first class stamps for one issue or £2.25 cheque or postal order for next four issues. Chevet Books, 157 Dickson Road, Blackpool, Lancs., FY1 2EU. Tel: 0253-751858.

HELP! Can someone lend me a recording of the BBC "Wogan" programme made on 24th July 1991 (last BBC show from the Television Theatre)? Peter Matthews, Canzone del Mare, 70 Speedwell Road, Colchester, Essex, CO2 8DT. Thanks.

WANTED: TV with speaker alongside screen, e.g. Pye B16T, Invicta T102 or similar. Barrie Portas, Grimsby 0472-824839.

WANTED: buy back numbers of

Wireless World June 1954, December 1955, May 1956. Andy Emmerson, as above.

WANTED: Circuit diagram or any info on French-system portable TV made in Germany by Univox (late 1970s?). Also any data on Mullard CRT tube DP7-5. Thanks. Peter Blackett, 081-647 8838.

WANTED: Practical Television Circuits (F.J. Camm), any condition; High-resistance radio control relay, Sigma 4F Siemens twin-bobbin or similar, 3,000-5,000 ohms; vidicon tube with scan coils for experiments; any unwanted photos of pre-1939 television sets or low-definition apparatus, home made or commercial (not for publication); circuits for valve guitar amp for home construction 1950s or 60s. Thank you. Graham Nutt, 60 Wickhay, Basildon, Essex, SS15 5AF.

NOTICE:

For some reason the April issue is almost complete already (67 pages produced, so some articles will have to be split into two parts!). Could I therefore please ask that any more readers' letters and small ads, also the regular feature contributions be sent in as soon as possible? I hope to go on holiday in April, so it would assist if the April issue could be completed in March. Thanks! [AE]

RADIO DAYS?

One of our readers has just rung to say there really would be room for a magazine like **405 Alive** catering for *radio* nostalgia.

Of course, there are several excellent magazines covering technical topics of radio, such as **Radio Bygones**, **The Radiophile** and the bulletin of the British Vintage Wireless Society, but they don't really cover old programmes or such intriguing trivia such as the different tones of gongs used in the various the Radio Luxembourg studios!

Are we missing a point here? Is there in fact a magazine that covers this subject? If not, would *you* be interested? Should it be a separate publication or a supplement to **405 Alive**? Who would edit it? Who would contribute articles? Who would subscribe? What title should the publication have (catchy ideas please!)?

Please ring or write ...



TELEVISION
ON BFI SOUTH BANK

Emergency Ward 10/Compact Rude Women Tue
25 Feb 7.30 MOMI

Programmes showing some of the drastic changes in TV's representation of women, from the prim and pretty to the downright raucous. In one of the surviving episodes of **Emergency Ward 10**, male doctors talk over a TB case, Simon tries to propose and nurse just can't get rid of her rash (ATV, tv 22.5.59). A recently rediscovered episode of **Compact** is a rare treat (BBC, tv 4.1.62) and we finish with a special preview, **Rude Women**, in which the comic Jo Brand links five stories of women who are, well ... really rude (Maddemarch Films for C4).



Priority postal reservations from **Monday 20 January**

Personal and telephone bookings from **Monday 27 January**

Box Office 071-928 3232

Daily tickets availability 071-633 0274

MOMI Information 071-401 2636

LATE NEWS

from John Wyver, Illuminations:

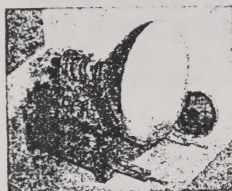
I trust you will approve of our next venture into the archives. From February 8 on Channel 4, we are programming and presenting **TV Heaven**, 13 Saturday nights each of which will include 3 or 4 whole programmes plus a range of clips, commercials and so forth. Each night will feature one year from the 1960s and 1970s, and the selection of programmes will be very broad - as will our supporting material. Frank Muir is to host the evenings, and we believe it will prove to be both enjoyable and instructive viewing.

On page 15 of issue 12 Malcolm Burrell mentioned the east London establishment of Duke & Co. Here is an advertisement of theirs from 1957.

12 MONTHS' GUARANTEE ON USED 17in. £7.10. 14in. £5.10. T.V. TUBES

We are now able to offer this wonderful guarantee. 6 months' full replacement and 6 months' programme. Made possible only by improved high quality of our tubes. Carr. and Ins. 15/6. **CONVERT YOUR 9in.—10in.—12in. to 14in.—15in.—17in.** Our pamphlet is FREE, and on many sets it costs only the tube to give you these giant pictures. **SPECIAL OFFER: 14in.—15in.—16in. T.V. Tubes £5.** Perfect. See them working in our shops. 12in. T.V. TUBES £6 Shortage may cause delay, enquire first and save petrol. We may have alternative and can tell you delay if any. 15/6 carr. & ins. on all tubes.

14in. T.V. CHASSIS £13.19.6



Complete with tube and speaker, modified ready working. Fully guaranteed for 3 months. These are demonstrated in our shops. LESS valves. As above with 5 valves £15/19/6. With all the valves £19/19/6. (Some delay on the latter.) Ins., carr. tube incl., 25/-. Channels 1—2 only, but enquire for all other channels soon. 17in. TUBE RECTANGULAR on adapted chassis. LESS valves. £19/19/6. With 5 valves £21/19/6. Or complete with all valves, £25/19/6. Ins., carr., 25/-. Free drawing with order, or 3/6.

T.V. CHASSIS 97/6

Complete chassis by famous manufacturer, R.F. E.H.T. unit included. Drawing FREE with order. Being in three separate units (Power, Sound-Vision and Time Base) interconnected these chassis can easily be fitted into existing table or console cabinets. THIS CHASSIS IS LESS VALVES AND TUBE. Channels 1-2, 3-5, 1.F.s 16.5 Mc/s.—19.5 Mc/s. Easily converted to I.T.V. channel. Insured carr. 10/6. Drawing 2/6.

T.V. CHASSIS UNITS

SOUND & VISION STRIP 45/- Tested working. Complete vision strip, LESS valves. FREE drawing. Post 2/6.

POWER PACK 45/- R.F. EHT unit, tested working. Less valves. Inc. carr. 5/-. FREE drawing.

TIME BASE 30/- Tested working, complete with focus coil. Less valves. FREE drawing. Post and packing 3/6.

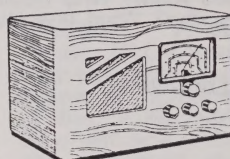
SPEAKERS 8/9 P.M. 8in. Cannot be repeated. Let the lady of the house listen to that T.V. or radio programme. Post and packing 1/9. **CO-AX CABLE 6d. Yard.** Cut to any length, good quality. Post & packing on 20 yds. 1/6. 45/- 100 yards. Post and packing 3/6.

SELF-FEED SOLDERING

6 volt—110 volt **29/6**

6 volt—200-240 volt **45/-**

Made for the American market. Car battery or mains. Export quality. Export orders invited. Complete in light carrying case. Reel of solder, spare parts. P. & P. 2/9.



HOME RADIO 79/6
5 valve (octal) s/het 3 w/band receiver, A.C., Gram. P.U. sockets. In wooden cabinet. 18in. x 11 1/2in. x 8 1/2in. Ins., carr., 7/6.

IDEAL "M" CHASSIS 39/9

3 w/band s/het and gram. 5 valve (octal). Ideal for table gram., but still giving high quality output. 4-knob control. Chassis 15in. x 6in. x 7 1/2in.

ELECTRIC CONVECTOR HEATER 99/6

1d. an hour. Cheaper than paraffin hotter, no smells. AC/DC. Switched illuminated grille. Ins., carr., 10/6.

MASKS T.V. 3/9

New rubber for 12in. P. & P. 1/9. MASKS 1/9 soiled, need washing, 12in. rubber. P. & P. 1/9.



OPEN ALL DAY SATURDAY DUKE & CO. (W.W.)

621/3 ROMFORD ROAD, MANOR PARK, LONDON, E.12.

Telephone: GRA 6677-3

Send for FREE CATALOGUE



I TOLD YOU HIS SYNC PULSES WERE WEAK!

GOOD HOMES WANTED!

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication - after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

* Quantity of TV service manuals circa 1960 - BRC, Peto-Scott, Stella, Philips, etc. Mr Selwyn Jones, Abergavenny. Tele: 0495-306636.

* Decca DM1 single-standard set circa 1956, restored, not used since 1985, working then. Avo CRT rejuvenator, ancient. I really don't want to put these on the tip so please have them for nothing. Benny Hill, Torrington (Devon) 0805-22077.

* Etronic Projected Image TV, serial no. ECS 2231/B-HM, EO2001. R. Bowman, 2 Gothic Mount, Ackton, Pontefract, Yorks., WF7 6HN.

HOW TO CONTACT 405 ALIVE

We want to hear from YOU! This is **your** magazine, so please send in your letters, notes and articles; don't be bashful, other people **will** be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words as an ASCII or WordStar file. Through the good offices of **Radio Bygones**, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

CAN'T WAIT ANOTHER TWO MONTHS ...

... for the next issue? Well, why not build up your collection of back issues? Most of the information in them does not date at all, and if you enjoyed this issue you are bound to enjoy the previous ones as well. Most back numbers are in stock (and are reprinted in batches when they are exhausted). Issues 5 to 12 cost £2.50 each, while numbers 1 to 4 are available in a single volume for £5. Inland postage included, add 50p for overseas.

THE BACK PAGE

405 Alive is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, normally in January, April, July and October.

Correspondence is welcomed: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. All letters are gratefully received and will be acknowledged in the next issue if not sooner. If you are expecting a reply you **must** include a stamped addressed envelope **and** preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. We print readers' addresses only in small advertisements or when asked to. We will always be happy to forward letters to contributors if postage is sent.

Advertising rates. Classified: free to subscribers, £1 per advertisement for others. Display ads, using your artwork: £5 per half page.

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Exchange publications. You may wish to contact the following allied interest groups (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton G0ANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Mr N Reynolds, 6a Collingbourne Road, London, W12 0JQ.

TEST CARD CIRCLE: Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

PROJECTED PICTURE TRUST (cinema history): Rev. Keith Stokes, All Saints Pastoral Centre, Shenley Lane, London Colney, Herts., AL2 1AF.

We also read and recommend these other specialist publications of interest:

RADIO BYGONES, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS, 7 Epping Close, Derby, DE3 4HR.

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